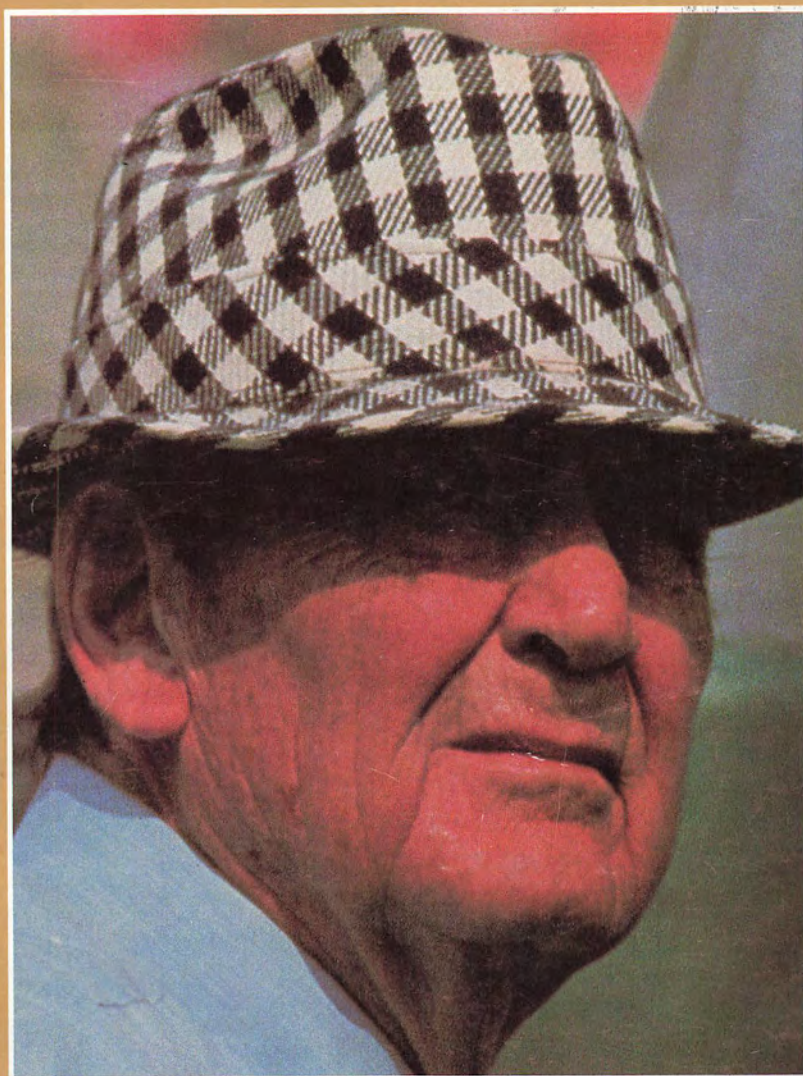


Alabama

ALUMNI NEWS



"THE GIFT OF A LIFE
UNSURPASSED"



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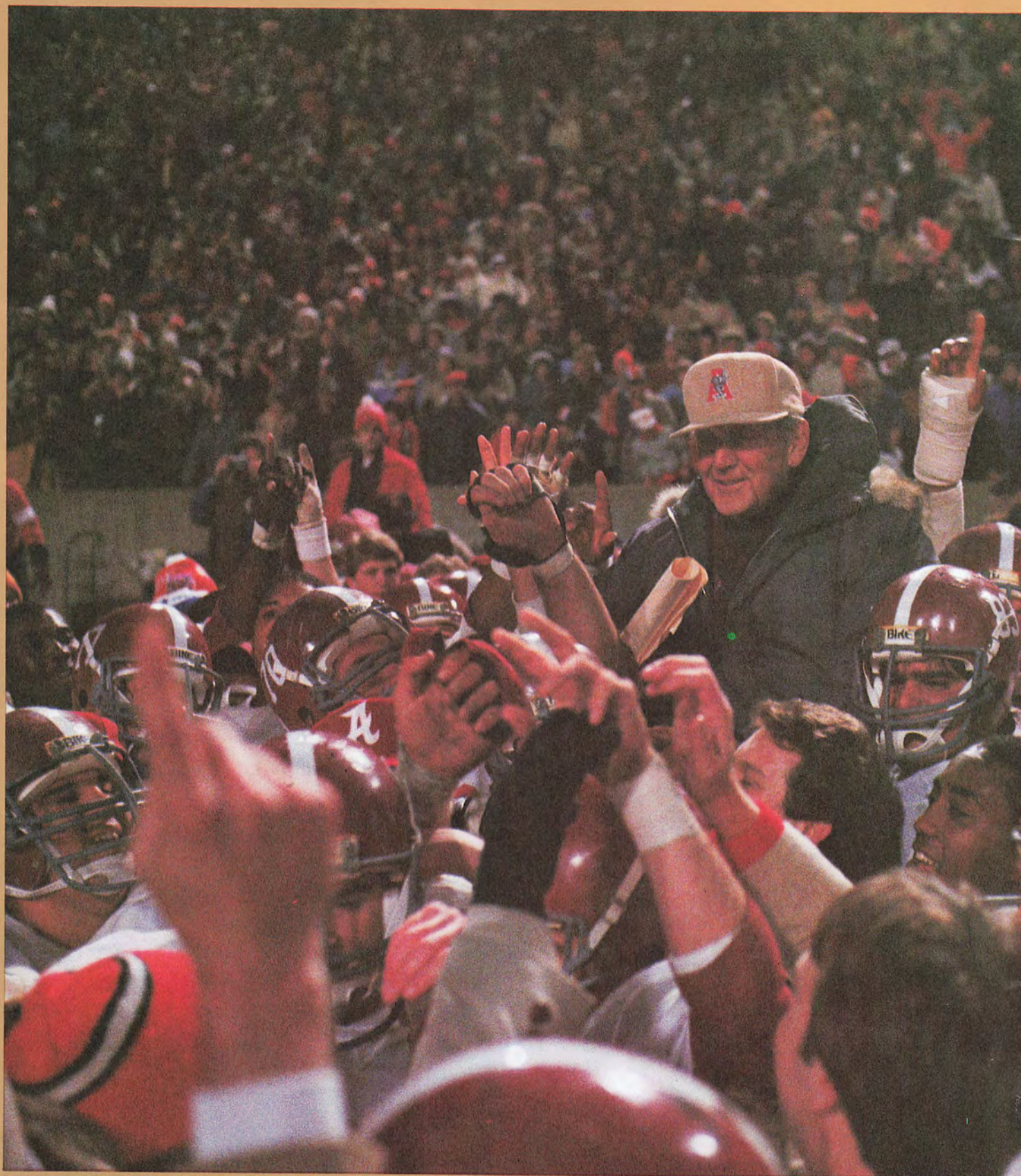


Photo courtesy of *The Birmingham News*, Steve Barnett, photographer.

Members of the 1982 Crimson Tide carry the Coach from the field after the Liberty Bowl victory, Bryant's 323rd win.

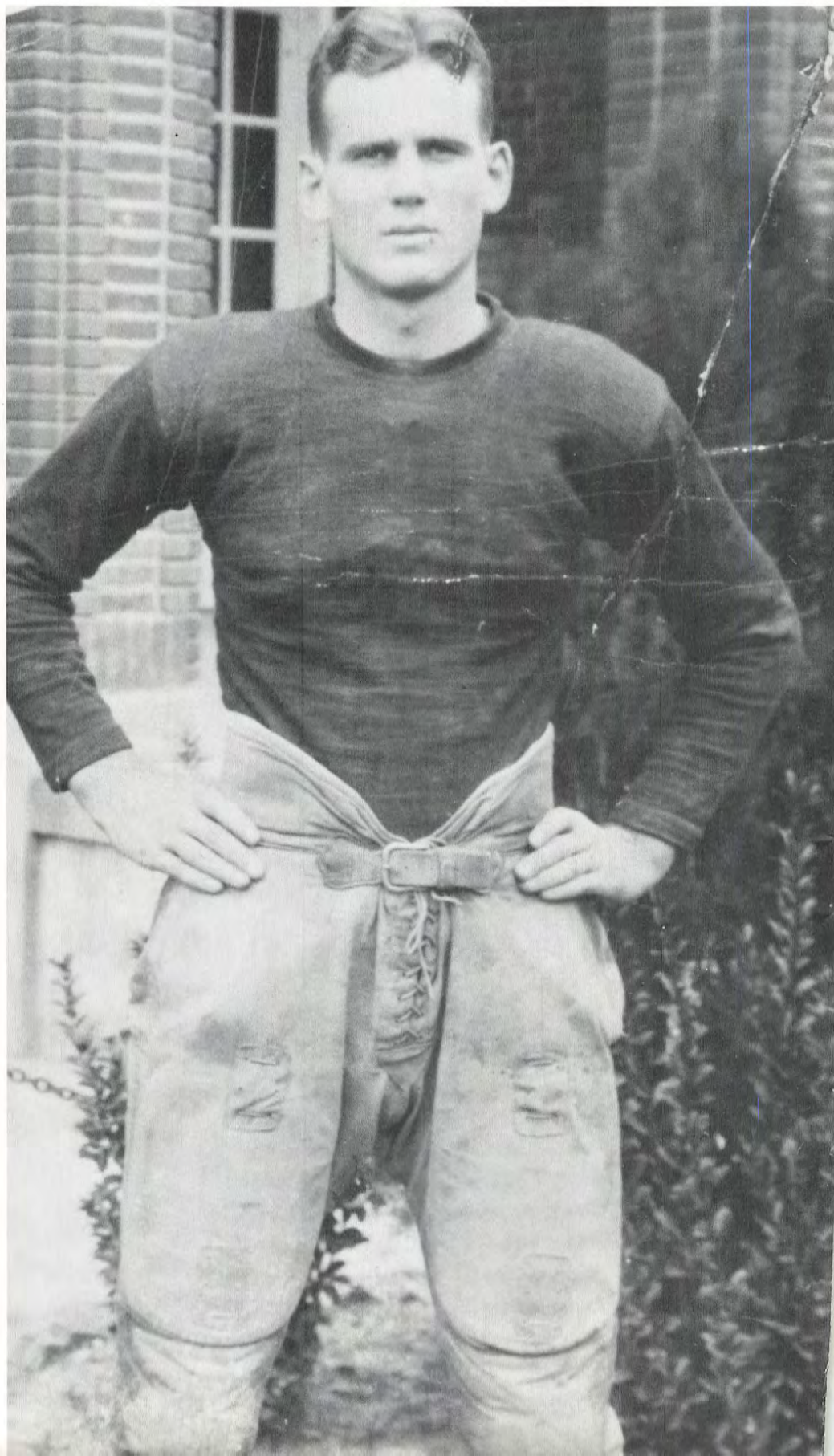


"THE GIFT OF A LIFE UNSURPASSED"

When someone dies, we always speak of the loss we feel. It was no different with Coach Bryant's death, except that thousands of people felt the loss, and not just the family and close friends.

Some, though, concentrated more on gain than loss—on how his life had blessed us. "'Bear' Bryant gave his country the gift of a life unsurpassed," said President Ronald Reagan.

Following the president's example, the *Alumni News* is stressing the life, rather than the death, of Paul William Bryant. The following photo essay of Bryant's life is a small reminder of how much he has given.



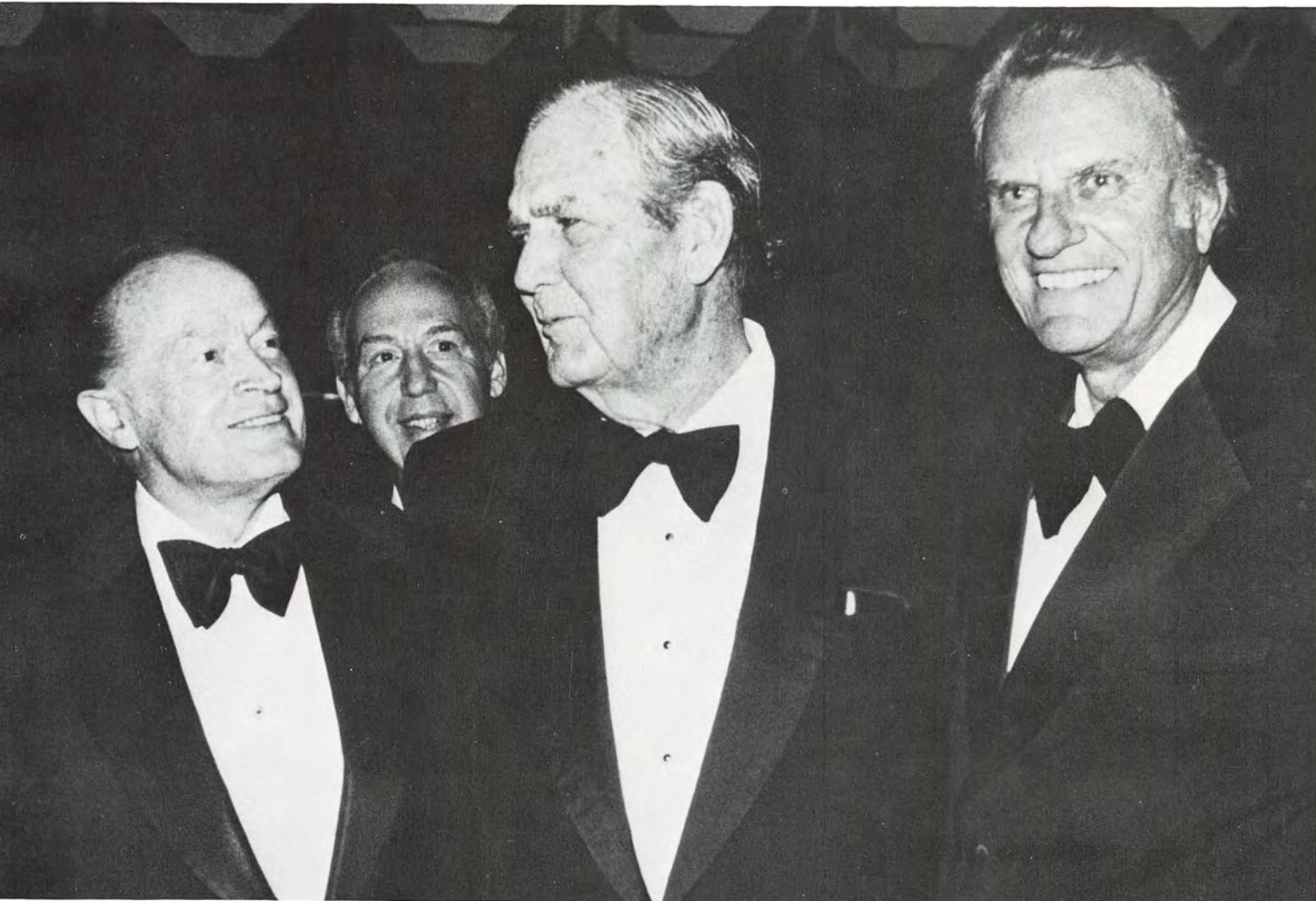


Far left: Bryant is carried off the field by Baxter Booth and Ken Roberts after a 17-8 upset victory over Georgia Tech during his first season as Alabama's coach.

Center left: Young "Bear" poses in his Crimson Tide uniform while a student at Alabama.

Above: Bryant is one of the crowd welcoming President John F. Kennedy to Tuscaloosa. Others are (L to R) John Cochran, NBC correspondent and Alabama alumnus; Pat Trammell, famous Alabama quarterback who died of cancer only a few years after graduating; University President Frank Rose; Kennedy; Mel Allen, alumnus and "Voice of the New York Yankees"; Young Boozer, Alabama alumnus and Tuscaloosa businessman; Benny Marshall, sportswriter for *The Birmingham News*, now deceased; Trustee Thomas Russell of Alexander City, now deceased; Alumni Association Director Jeff Coleman.

Left: Coach Bryant (C) and players (L to R) Brooker, Trammell, Jordan, Fracchia, and Neighbors display the spoils of his first national championship here.





Above left: "The Winningest Coach in College Football History" converses with Bob Hope and Billy Graham at the Washington, D.C. dinner given in his honor last spring.

Below left: Bryant tips his academic hat on receiving the honorary Doctor of Laws degree from his alma mater in 1981.

Left: Bryant ascends the famous tower on the practice field.

Above: Bryant, sans houndstooth hat, has a serious discussion with his quarterback, Joe Namath.

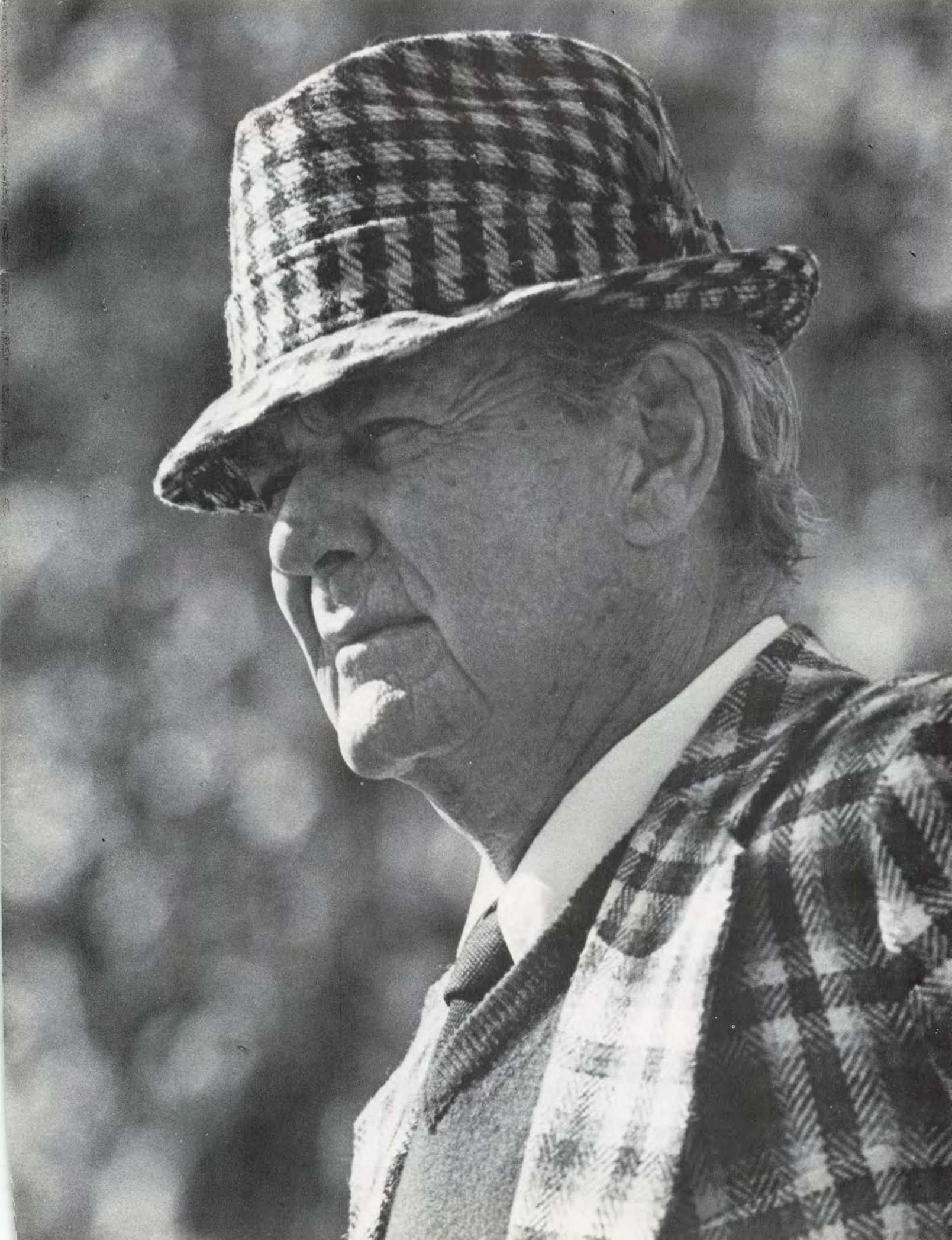


Chip Cooper

(Above) Media representatives from all over the country converged on Birmingham's Legion Field to capture the Legend on film prior to his record-breaking win over Auburn.
 Below: Bryant reads his resignation before the slightly astonished but attentive press in Memorial Coliseum.



Chip Cooper



THE "FIRST" CHAIR

A touch of the oval office—at least one chair, so to speak—has graced the University campus. Through the generosity of Birmingham businessman Hall W. Thompson, the Ronald Reagan Chair of Broadcasting was endowed in the School of Communication last December.

Thompson, chairman of the board of Thompson Tractor Co., Inc. in Birmingham, first presented the charter for the chair as a gift to the University's Sesquicentennial Capital Campaign. By endowing the chair in Reagan's name, he said he wanted "first, to serve as a special tribute to President Reagan and second, to enhance the academic quality at the University. Specifically, this will recognize the President's contributions to the broadcasting field in a way that will insure continued excellence in the communication professions," he added.

A ceremony was held in the oval office at 1:15 E.S.T. on Dec. 10. President Reagan signed the charter, and met with University President Joab Thomas, Chancellor Thomas A. Bartlett, Trustee Thomas Rast of Birmingham, Alabama Governor Fob James, and U.S. Senators Howell Heflin and Jeremiah Denton. Thompson and William Sellers, state chairman of the fund-raising campaign, were also on hand.

President Reagan, who acknowledged that he is "deeply honored and flattered by the endowment of this chair," also recalled his "many enjoyable years in the field of broadcasting."

"Several things about this chair especially appeal to me," he said. "Obviously, it will improve the overall quality of broadcasting education. It will also enhance professionalism in the field by recognizing top-quality broadcast scholars and supporting their research. Finally, it serves as an excellent example of what can be achieved through private support of higher education."

The University is currently conducting a nationwide search for "someone capable of instilling in students the highest standards of excellence in broadcast communication," according to President Thomas. "Selection will be based on the scholar's overall qualification in broadcast journalism, management, or research; a demonstrated ability for scholarly research and for leading others in scholarly pursuits; and a thorough knowledge of modern broadcast technology," he stated.

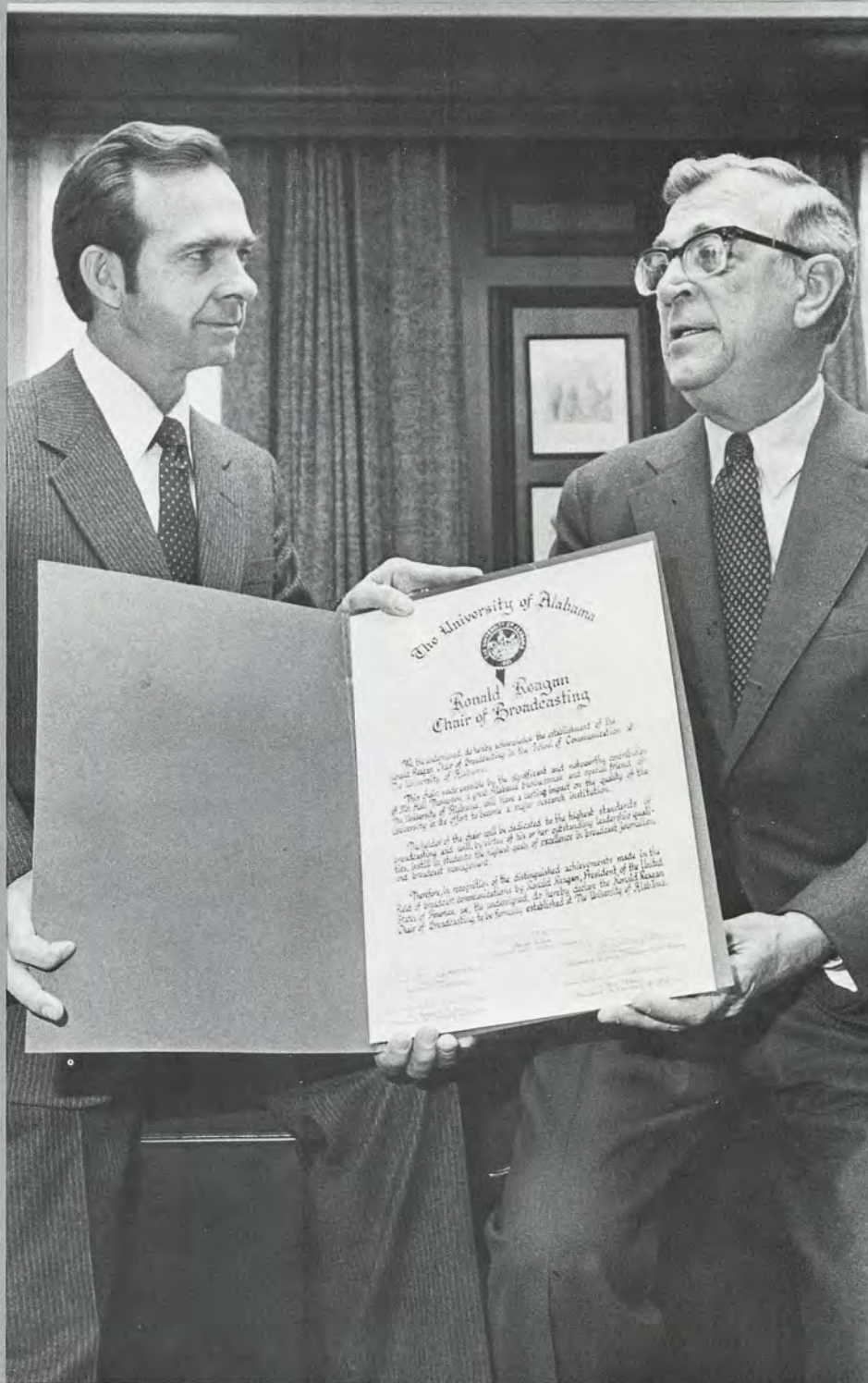
William Melson, dean of the School of Communication, is pleased that the chair will "certainly enhance the recruitment of both faculty and students," and will bring national attention to the school, which, in its ten years, has grown to be the fourth largest communication school in the country.

The school itself has some 40 faculty members, 60 graduate students and an undergraduate enrollment in excess of 1,500. Along with academic programs in journalism, advertising/public relations, and broadcasting, it is the home of a

production center for the state's public television network; for WUAL-FM, a 100,000-watt public radio station; and for the office of communication research and service.

N.C.N.

University President Joab Thomas (left) and School of Communication Dean William Melson display the charter to the newly established Ronald Reagan Chair of Broadcasting.





RICHARD-GABRIEL'S RARE ART

The centuries-old craft of hand printing is a rare art that has survived in the face of the billions of paperbacks and hardcover books printed on modern presses each day. The University of Alabama has now become host to a program in hand printing, thanks to the expertise of Richard-Gabriel Rummonds, who has left Verona, Italy, the city of hand printers, to teach his art to graduate students in Alabama.

The National Alumni Association provided a loan of \$6,000 to ship Rummond's hand press to Tuscaloosa, with repayment to be made by private funds, according to Alumni Association director Robert Kirksey. Rummonds, who had served as an adjunct professor at the University since 1977, decided to make a permanent move himself, due to high production costs and taxes in Italy, and his desire to teach.

Rummonds has enjoyed his reputation as one of the finest hand printers in the world. As proprietor of the Plain Wrapper Press in Verona for more than 12 years, he specialized in printing and publishing limited editions of original works by contemporary writers, with illustrations by famous artists. The texts were hand set and printed on a hand press, and ranged in price from \$35 to \$2400 depending on size and number of copies printed.

Rummonds has published such books as *Seven Saxon Poems* by Jorge Luis Borges with Arnaldo Pomodoro, and *Will and Testament* by Anthony Burgess with Joe Tilson. His work has been exhibited at the New York Public Library and the Whitney Museum of Art, New York, as being worthy of museum acquisition.

Along with the success he has achieved with his craft, Rummonds has been anxious to see that the art of hand printing continues. "I felt that if I wanted to do something in the book arts field to help students, I had better do it now because I'm getting old," he said. "One reason I'm interested in teaching is that, when I was learning, there was no one to teach me."

"There were a few master craftsmen in the world, but they jealously guarded their craft. Most of them are dead now." The 51-year old native of Sacramento, Calif. said he was able to learn because his American determination to learn something in the shortest time possible won over the European tradition of keeping things secret.

"Now, by coming back here, I bring the European traditions back with me as well as the American tradition I took."

Rummonds started a press in Quito, Ecuador, in 1966 to publish his own poetry for distribution to friends. He named his



Andy Halls

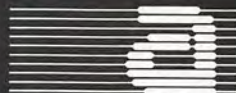
press for the plain brown paper in which he wrapped these first efforts. Soon after he began publishing for public distribution, he earned an international reputation for the richness of his work.

To study bookmaking first-hand, he went to New York City to work with Random House and then Alfred A. Knopf as a senior book designer. During this time, he also collected more printing equipment and taught himself to use it by reading printer's manuals. He designed several award-winning books, including C.P. Cavafy's *Passions and Ancient Days* (free-lanced for Dial Press), before going to Verona in 1970 to reopen the Plain

Wrapper Press on a full-time basis.

According to James D. Ramer, dean of the Graduate School of Library Services at The University of Alabama, Rummonds is one of a very few craftsmen qualified to head the book arts program, which emphasizes typography, printing, papermaking, marbling, and bookbinding.

"The making of books has been mechanized and computerized and a lot of the quality and satisfaction derived from producing excellent books has been lost," Ramer said. The book arts program at the University was established in response to a renewed interest in preserving this rare and traditional art.



BULLETIN FEEDBACK

Editor: I think the Summer 1982 issue of the *Alumni Bulletin* was the best yet, primarily because it reviewed three subjects that I feel should be the focus of more attention, e.g., academics, faculty, and alumni participation.

The core curriculum vote by the faculty was very welcome news. I have long felt that our university was not exposing the students to a sufficiently broad learning experience and was inhibiting our ability to attract a more motivated and academically oriented student body.

Another major concern has always been the quality of the University faculty, and the article on foreign teaching assistants went a long way toward explaining the problem, as did the article on alumni contributions. It appears that the faculty problem could possibly be overcome by making it more attractive for American students to stay on campus for advanced degrees through scholarships, financial assistance, and a more learned resident faculty. Such a faculty might be more attracted to the University by a more generous salary structure. And that takes money, which leads to my final subject.

What can be done at the present time to generate more contributions from the present alumni in order to attract a better faculty that will in turn attract a higher quality student who will enjoy a true learning experience, and who will be an alumni who wants to give something back to the University? Couldn't alumni contributions initiate a self-feeding cycle?

The 1982 football ticket plan based on contributions is a long overdue start. What else can be done? I think much, much more time and attention should be devoted to this one issue of alumni contributions, which could aid the University where it has the most pressing need, i.e., faculty salaries and student assistance. Can your Summer issue of the *Bulletin* be the first in a series of articles that will explore this problem? I think it a well worth while effort.

Sincerely,
Charles J. Kittrell, '68
Fresno, Calif.

WHY NOT THE FINEST?

The latest issue of *Alabama Alumni News* came today. I must congratulate the editor and staff, for it contained material that stimulated a great deal of thought. It also came less than a week after our great and beloved Coach, Bear Bryant, was laid to rest. In reflection of the great success in sports Coach Bryant brought to Alabama, the *News* spoke of the opening of a fine new student recreation center, hailed as "one of the finest in the Southeast."

The same issue featured an article on Alabama's library system, the heart of any great university. The article pointed out that, among the 102 members of the Association of Research Libraries in the nation, "Alabama's library ranks second from the bottom" and that any of the libraries at Duke, Florida, North Carolina, or Georgia Tech was larger than all the academic libraries in the state of Alabama put together.

Among the many lessons Coach Bryant taught us was that we must always strive for excellence. He taught us to expect the University's sports teams to be the best in the nation. He loved this school, and I can't believe he would have been happy for his University to have one of the poorest libraries in the nation.

The back page of the same issue of the *News* featured a photo of the latest crop of Alumni Scholars at the University. Don't these students, and all our others, deserve a better library collection, larger and of higher quality, than that we currently offer them? Alabama deserves only the best in the classroom no less than, and even more than, on the sports fields and in the stadiums.

Couldn't we devote as much enthusiasm to funding the tools of scholarship as we do the students who need them? That should be the challenge to all our alumni, if the cover article on "E.T.", the popular movie, entitled "Escapism Triumphs", is not also to be a fitting caption for the attitude of our alumni toward sports and academics at the University.

Sincerely,
Brent Tolbert-Smith '79
Mount Rainer, Md.

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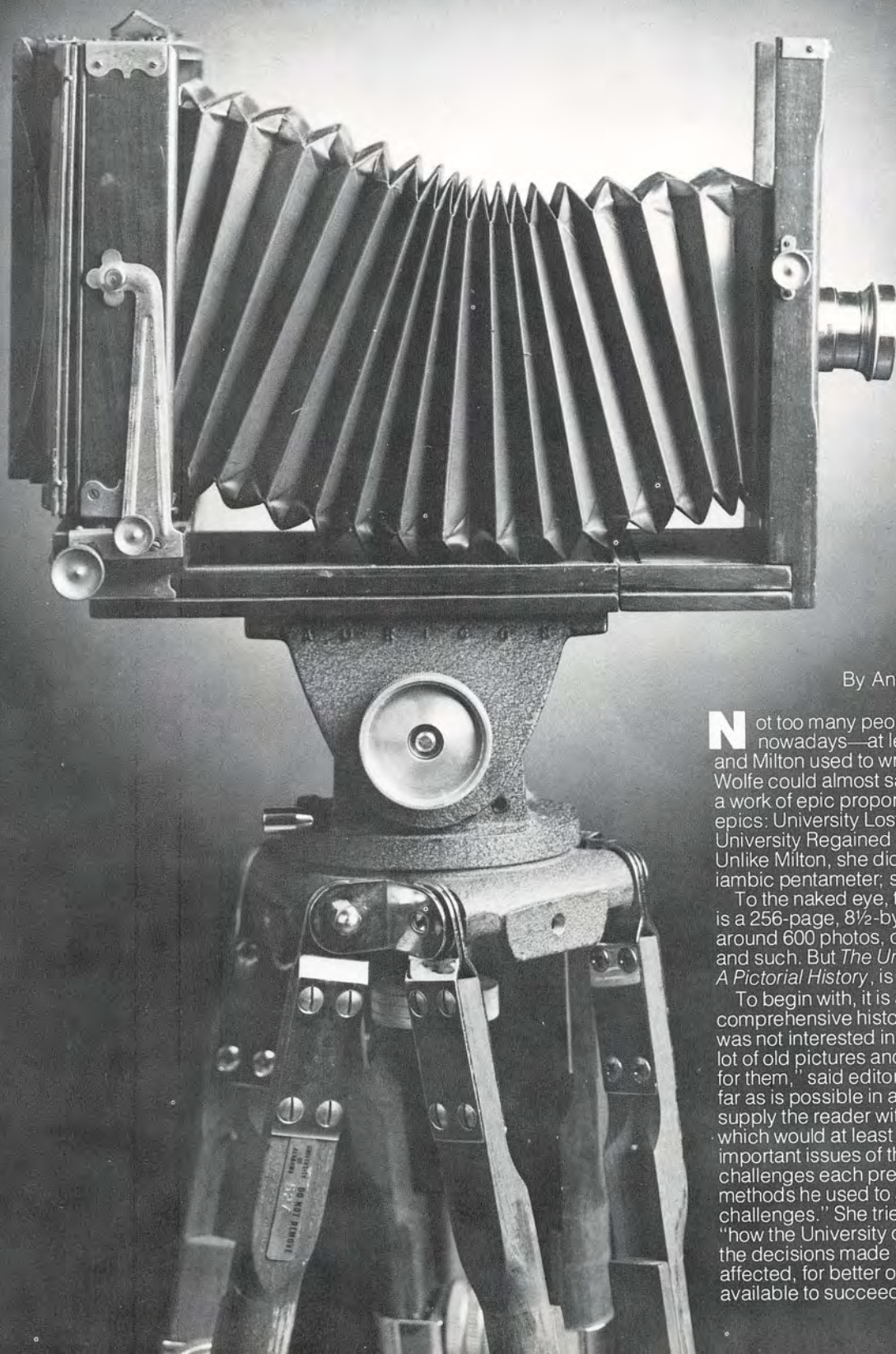
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ALABAMA'S FAMILY ALBUM



By Anna Kathryn Chism

Not too many people write epics nowadays—at least, not like Homer and Milton used to write. But Suzanne Rau Wolfe could almost say she has produced a work of epic proportions. Actually, two epics: *University Lost* (up to Civil War) and *University Regained* (1865 to present). Unlike Milton, she didn't tell the story in iambic pentameter; she told it in pictures.

To the naked eye, the finished product is a 256-page, 8½-by-11-inch book of around 600 photos, documents, letters, and such. But *The University of Alabama: A Pictorial History*, is also much, much more.

To begin with, it is a fairly comprehensive history of the University. "I was not interested in simply collecting a lot of old pictures and supplying captions for them," said editor Wolfe. "I tried—as far as is possible in a pictorial study—to supply the reader with a running text which would at least mention the most important issues of the day, the major challenges each president faced, and the methods he used to address those challenges." She tried to show, as well, "how the University developed and how the decisions made by one generation affected, for better or worse, the options available to succeeding generations."



It is very factual and honest history, according to Guy Hubbs, who did much of the research for the volume.

"I can only say I was left alone to follow the evidence wherever it led me. And that's what I did," said Wolfe. "We didn't duck hard issues; we didn't make any effort to beautify unattractive parts."

However, added Hubbs, if anyone's heroes become tarnished "it will be because people are not aware of the facts." He and Suzanne mentioned a number of traditional stories about the University that may not be entirely factual.

One Civil War legend says that the guardhouse (also called the Roundhouse, located next to the library) which was the only building on campus constructed exclusively for military purposes, was, ironically, not burned. That story may or may not be true. In their research, they discovered that the roof of the guardhouse had been extensively burned, and a new roof constructed in 1867. "Maybe they did burn it," said Suzanne, "but it is stone, and maybe the fire just didn't go very far."

Suzanne also deals candidly with campus controversies, often letting local newspapers help her tell the story, so the reader can see what the public was hearing about a particular episode. For example, there was a murder on campus—one student killed another during an argument—in 1858. That incident even made it into *The New York Times*. She also includes the major subjects of discussion/debate between students and faculty, faculty and administration, administration and alumni, alumni and trustees, trustees and legislators, and so on. This history provides the comforting knowledge that the University has survived and prospered despite many periods of controversy and discord in its 150 years.

Although it is not a whitewash job or a purely public relations piece, the pictorial history should inspire loyalty and pride in Alabama alumni. Besides showing how many storms the institution has weathered successfully, it points out, as well, many positive reasons for pride. The antebellum campus's scientific community was "really extraordinary," said Hubbs. Barnard, Mallet, Tuomey, Nott, and other members of the pre-war faculty were among the intellectual and scientific elite of their time. The observatory, which was designed by F. A. P. Barnard, was then the best in the South. J. W. Mallet was a member of the Royal Society of London. Michael Tuomey, a geologist, and somewhat of a soothsayer, disclosed enormous coal reserves in the state, and even predicted that a spot between Birmingham and Tuscaloosa would become the site of major industry.

Academic heroes at the University were not limited to the antebellum period, though. Between 1913 and 1930, Alabama had eight students who became Rhodes scholars. One of them, Robert Jemison Van de Graaf, became internationally known for his Van de Graaf generator.

The pictorial history should definitely interest alumni. But it also has much broader appeal. In some ways, the University has been a microcosm in which the large political and social issues of the day could be seen on a smaller scale. "I came away with the sense that this



(far left) University President Landon Cabell Garland, wearing his uniform as superintendent of the Alabama Corps of Cadets; (above) cadets and Denny Chimes in 1943; (left) first Alabama-Auburn game, Feb. 22, 1893

University has often been an arena for the state and the South to play out political issues," Wolfe said. The burning of the campus during the Civil War and George Wallace's stand in the schoolhouse door are two examples she noted. "For that reason, it is a very interesting history."

The Reconstruction period is another example of the University as a microcosm. History professor Sarah Wiggins, who served as Wolfe's consultant on that period, recounted that, in 1869, a Tuscaloosa newspaper "ran a series of violent, partisan cartoons attacking the faculty and president," who were Republican or appointed by Republicans. "The newspaper here had a vitriolic editor—he was head of the Klan in Alabama. He carried on an extensive attack that ran on for years," Wiggins said.

Two or three of these cartoons are included in the book with explanations. The newspaper's "vitriolic prose and scathing cartoons so annoyed the Republican government in Montgomery," the book reads, "that in August 1869, the regents" (trustees) "voted to move the University out of Tuscaloosa." The editor, however, "notified the board that he was 'determined to establish the *Monitor* wherever the University may be located'" The regents changed their minds.

Attacks on faculty members because of their connections with the Republican Reconstruction government "were absolutely a microcosm of what happened as Democrats attacked Republicans throughout the state and the South," said Wiggins. "It was not unique at all."

In a sense, the pictorial history is all things to all people. It can be read for both fun and profit. The book has some of what might be called hard-core history, which is necessary for continuity and depth. It includes a series of maps of campus, prepared by art history professor Robert Mellown, which show the campus in various stages of growth (and of destruction—before and after Croxton's Raiders). Wolfe also used pictures of the current buildings while they were under construction. "You can drive around and

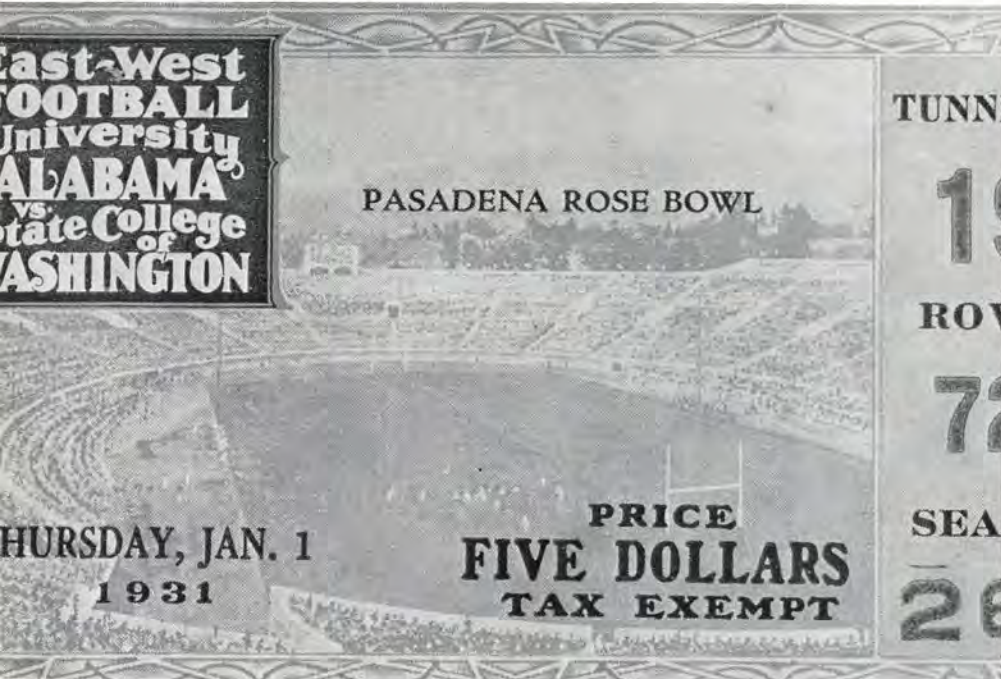
look at the buildings today," she said, "so it is much more interesting to see the buildings under construction and to see the old cars outside."

Variety is definitely the spice of this book. Examples: a picture of a 1931 Rose Bowl ticket (price \$5.00); "before" and "after" pictures of a student who lived through the Civil War—he'd aged 15 years in five; a menu from the 1876 Alumni Banquet, including every kind of meat imaginable, from lobster to sardines, and about 15 different desserts; an action shot from the first Alabama-Auburn game in 1893, in which both sides used the "flying-wedge" formation and the wrong team won; a picture of the first summer school, which took place under a tent on the Quad; five or six *Rammer Jammer* covers from the late '20's and early '30's; student George Wallace, bantam weight boxing champ, in the second round of a fight (He won in the third.); a Vietnam peace vigil on the Union Building steps in 1968; scenes from the campus theatrical productions of Frederick Losey and those of Marian Gallaway; the *Crimson Tide* in Hollywood, on the set with Errol Flynn and Basil Rathbone; scenes from the sesquicentennial rechartering ceremonies.

The pictorial history was published by The University of Alabama Press, and hence, "was put through the regular routine of the Press," said the author. "From the beginning, we felt that this should be a University Press book: It should meet all the requirements of the University Press, and the Press committee should decide whether or not it should be accepted."

The pictorial history did, in fact, pass the test, and was met with enthusiasm. "This is one of the biggest projects we've ever undertaken," said Daniel Ross, marketing manager at the Press. "There has never been a one-volume history of the University published. J. B. Sellers' history

(right) Professor Eugene Smith's geology class on a field trip at Woodstock, Ala. in 1887; (below) 1931 Rose Bowl ticket







went up to around 1900; and he never published part two."

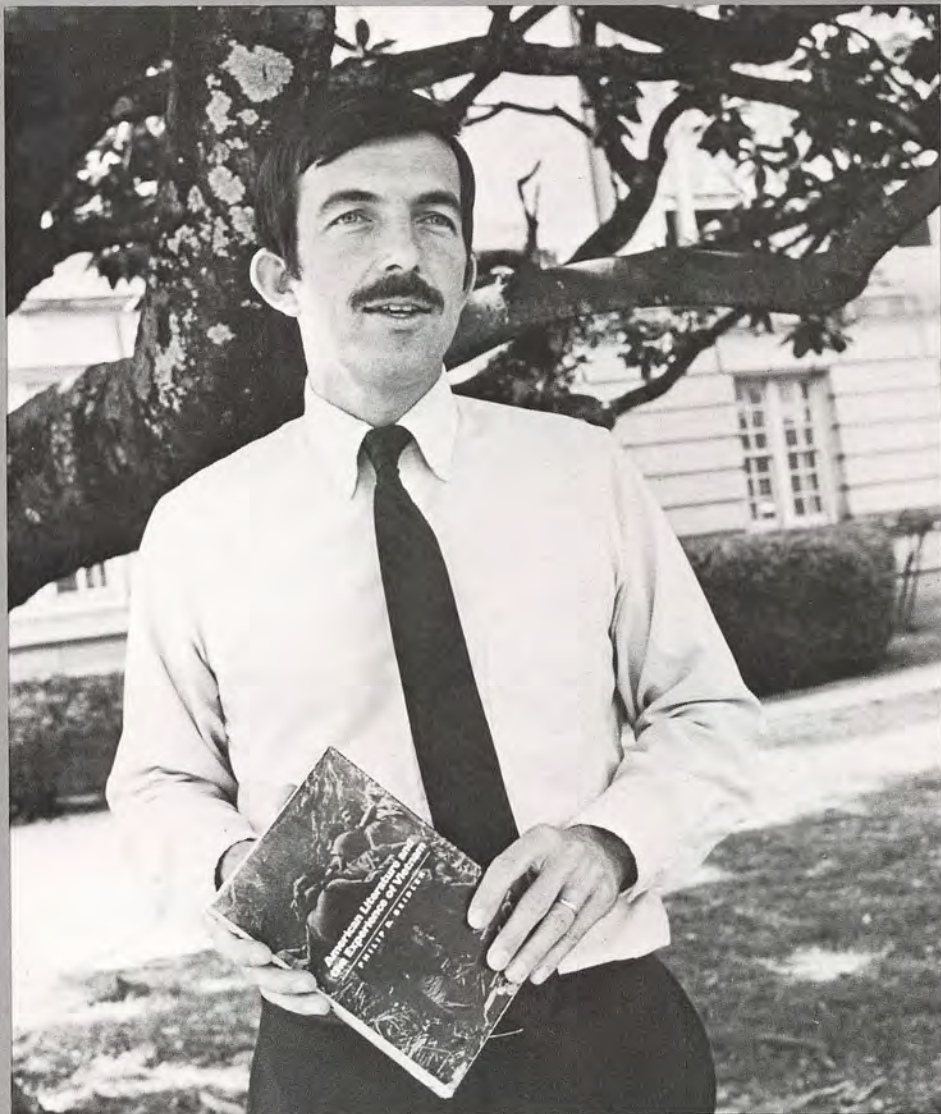
The book is not just a big job in terms of quantity, either. "A book of photos, of course, is more expensive to produce than a book of words." Since, to a degree, the pictures tell the story, said Ross, "quality is so important."

The fact that it was published by the University Press, rather than a trade press, means that it is a better product. "We publish on acid-free paper, so it lasts longer. If it isn't left out in the rain or something, I'm told the pages should last 300 years."

Many will prefer *The University of Alabama: A Pictorial History to Paradise Lost*; it's certainly shorter and easier reading. Milton fans, though, should not despair. Like all good history, this book has its themes and its message, whereby the reader may learn from the mistakes and from the victories of his forebears and hence better himself and his society. However, the lessons don't dominate—they are interspersed with novelty, humor, and lots of pictures. Lots and lots of pictures. And *The University of Alabama*, it seems, is really quite photogenic.

(below) watermelon party on campus, c. 1900;
(left) first football team, 1892





Andy Hails

APOCALYPSE REVISITED

The nightmare of Vietnam continues to invade the thoughts of many of its veterans. The devastating effects of modern warfare all too often lend themselves to years of searching for explanations to ease their frustration and confusion.

Associate professor of English and Vietnam war veteran Dr. Philip D. Beidler knows the experience well. After engaging in the struggle to "make sense out of the non-sense of Vietnam," he has brought together his literary background and his war experience to write *American Literature and the Experience of Vietnam*, which was published last October by the University of Georgia Press. Beidler has compiled writings on Vietnam from 1958-1970, along with interpretations through his own experience to produce a book which "will undoubtedly be received as a definitive work on the Vietnam years

in American literature," with "so many truly brilliant insights. . . that I can barely begin to list them," according to author and critic Jerome Klinkowitz.

Beidler's selections take the reader from the horror and disbelief of the soldier in the swamps and jungles to the increasing outrage of the American public at home. Individual experiences are wrestled into the forms of explicit prose, poetry, drama and song lyrics that were born out of the war.

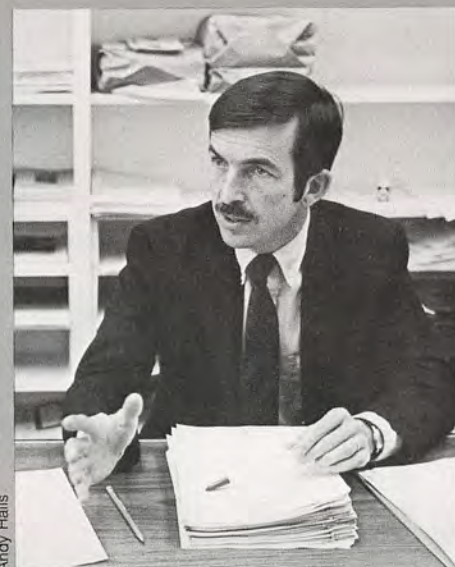
On a larger scale, the book is Beidler's attempt to come to terms with the Vietnam experience through what he calls "cultural analysis," and he says that he will be happy if it helps other veterans to do the same. From 1969-70, he, as platoon leader, led an armored cavalry of tanks and assault carriers through the jungles from their base in Xuanloc, the last city to fall to the North Vietnamese. Of his own

war experience, he writes: "It was an experience that is not so much apocalyptic in any absolute sense of the term as mainly just loud, violent, crazed, and lurid. Vietnam was always, in a single moment, dreadful, funny, nightmarish, ecstatic."

The collection of literature which he began reading four years after he returned home reflects the truth of his observation in all of its variations. His scholarly approach brings a sense of organization to the collection. He has grouped the writing into "Early Writing" (1958-1970), which he describes as "a mixup of American mythic consciousness and realized experiential fact so dense and entangled that from the very beginning there would never be any real hope of sorting it out;" the "Middle Range" (1970-1975) characterized as "extraordinarily wide-ranging and diverse," including novels, memoirs, and documentaries on the war itself and its domestic repercussions; and the "New Literature of Vietnam" (1975-present), which gives a "collective impression...of an almost uncanny centrality of sense-making perspective." Beidler escorts the reader through each phase of literature, giving unprecedented literary structure to the collection as he "creates a Vietnam more real than reality," according to one critic.

Beidler says he has a personal investment in the book, both as a literary critic and as a person who has a general interest in how a culture comes to make things happen to it. He describes the book as a "study in cultural myth-making, or how a society goes about making some sense out of an important thing that has happened to it collectively—in this instance, an important and terrible thing that happened to America, the Vietnam War."

N.C.N.



Andy Hails



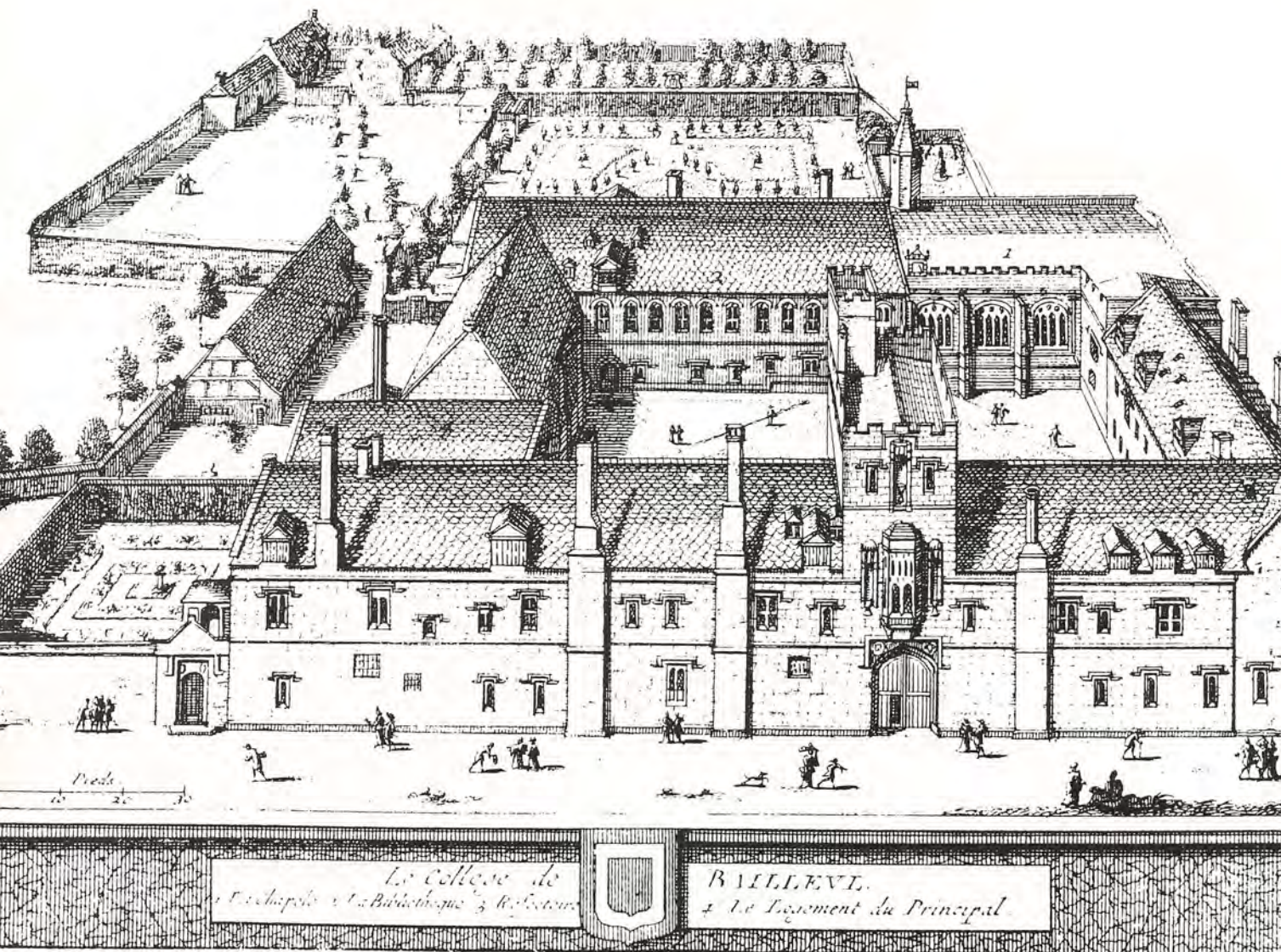


“OH, TO BE IN ENGLAND..”

By Gay Chow

As undergraduates, many of us knew that there was no way out of taking English literature or English history, and we felt that there had to be a better, more enjoyable way to learn about the literary influence of the Bloomsbury Group or the importance of the Glorious Revolution. Now there is. The University sponsors a summer program which gives university students an opportunity to live and study English literature and/or history at one of the oldest and most distinguished colleges in England's Oxford University.

From mid-July to mid-August, the length of time which coincides with the second summer term at The University of Alabama, students can take courses for college credit at Balliol College, one of Oxford University's 32 colleges. This five-year-old overseas study program, called the Alabama at Oxford Program, is open to all students registered at any two-year or four-year institution in the United States and to other qualified persons.



The course offerings include an undergraduate survey of English literature since 1800, an undergraduate/graduate study in modern British literature, undergraduate courses in English history to 1688 and English history since 1688, and a graduate course in historical research and writing.

Students receive college credits which are transferable to their home institutions. In the past, students from Auburn, UAB, UAH, and Samford University as well as The University of Alabama have participated in the program. Last year, Alabama students were joined by others from Auburn, University of South Alabama, UAH, and Mobile College.

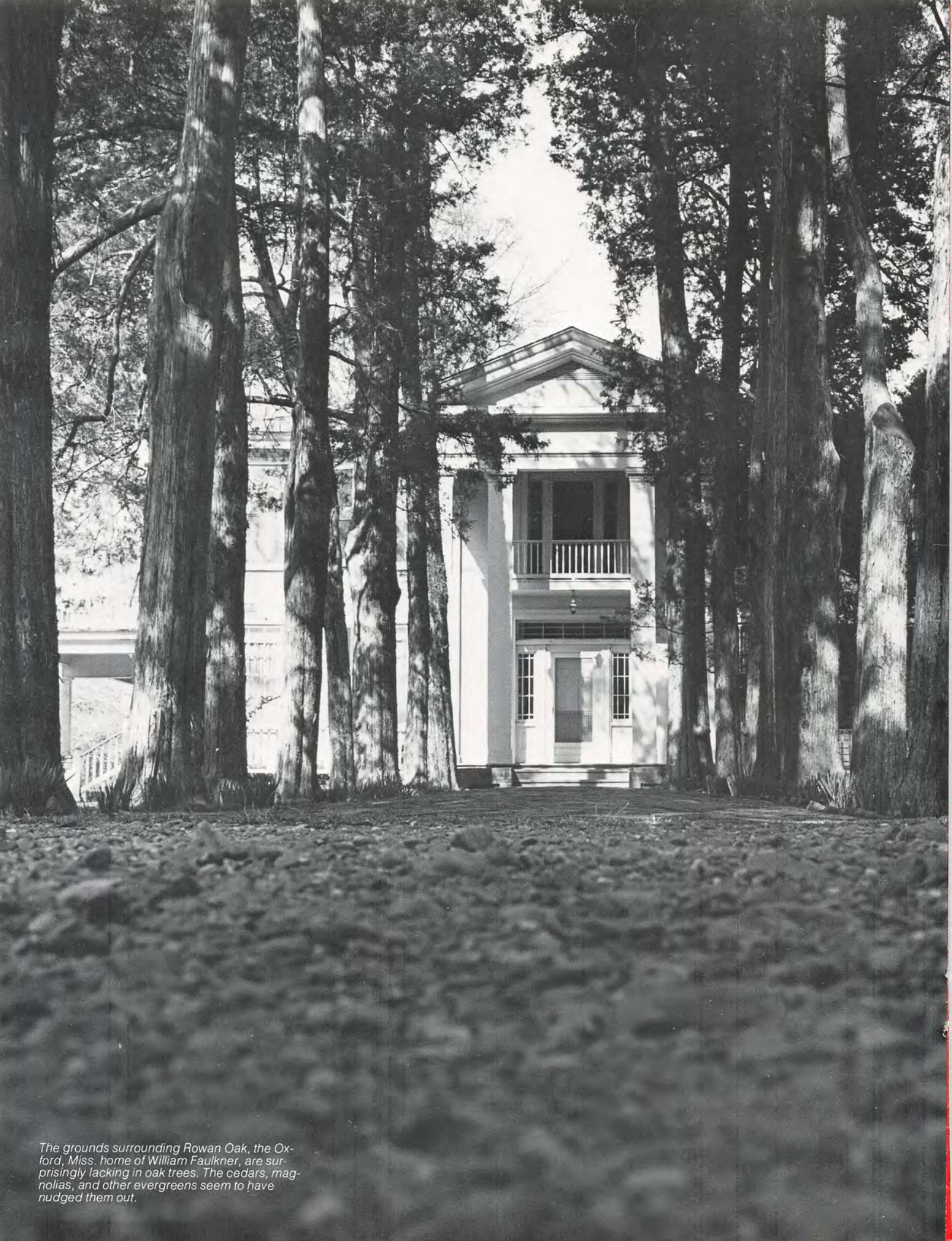
The courses are taught by Maarten Ultee, program director and assistant professor of history, Joseph A. Kicklighter, associate professor of history from Auburn, and Dwight Eddins, professor of English and formerly a Rhodes scholar at Oxford.

The entire cost of the program excluding airfare is approximately \$3,000, which includes airfare, tuition, room and board, field trips, and a Britrail pass that

(Continued on page 44)

(Above) Balliol College in the 17th Century; (Below) Hertford College Bridge at Oxford; (Right) Bath Abbey





The grounds surrounding Rowan Oak, the Oxford, Miss. home of William Faulkner, are surprisingly lacking in oak trees. The cedars, magnolias, and other evergreens seem to have nudged them out.



YOKNAPATAWPHA* COUNTY

YOU CAN'T GET THERE FROM HERE

By James M. Kenny

Larry Wells, '64, MA '68, may have one of the great jobs presently held by Alabama alums. Then again, he may have one of the worst. It all depends on what a person likes to do; and Larry likes what he does. He and his wife run themselves ragged producing books at a small press in an equally small town in Mississippi.

But Oxford is no ordinary little town. The Yoknapatawpha Press is no ordinary small publishing firm. And wife Dean is a writing, editing, bookkeeping dynamo. She is also the niece of William Faulkner. Already, the job sounds like an interesting one, if one's interests run to the literature and culture of the South. It gets better—and worse.

The better part can be summed up by a list of the friendships Larry has developed over the last few years. This convivial group includes writers Willie Morris, George Plimpton, and William Styron, singer Jimmy Buffett, and a host of lesser known but equally interesting personages.

The worst part is understood by a list of Larry's duties: editing, selling, public relations work, and janitorial services. He keeps busy.

At one time this full-time publisher and sometime janitor was one of the crowd of English instructors turned out by Deep South institutions. He took one of the last classes offered by Alabama's legendary Hudson Strode. He went over to Ole Miss and earned a doctorate in 1975, and was then lucky enough to get a teaching job at Northwest Mississippi Junior College. In the meantime, Howard Duvall, an Oxford merchant and Faulkneriana collector, decided to start a publishing company dedicated to the writings and life of the

great novelist who lived in that small town most of his life. When Duvall asked Wells to edit a photo album, *William Faulkner—The Cofield Collection*, in 1976, Larry's days as a small college professor were numbered.

Yoknapatawpha Press was originally intended by Duvall to specialize solely in Faulkner, but Wells says he realized from the beginning that that much Faulkner would be too much Faulkner. "Maybe because I'm married to Faulkner's niece I don't want to be exploiting—to be living off the name of Faulkner. In addition, I made one 'B' at Ole Miss when I got my doctorate, and that was in Faulkner!"

Such qualms about living off that magical name do not include encouraging his wife, who was also an English instructor when he met her, to write down her favorite experiences with "Pappy." Dean was the daughter of the youngest Faulkner brother, also named Dean. A barnstorming pilot, he died in a plane crash two months before his daughter was born.

Dean Faulkner Wells wrote a book in 1980 called *The Ghosts of Rowan Oak*. It was a recounting of three spooky tales that her uncle used to tell her and the other Faulkner cousins and friends. She reworked a version about the family ghost, Judith, for the Halloween edition of *Parade* magazine last year. Larry says he has been talking to a television production company about a special about the ghosts.

**Yoknapatawpha County* (yahk-nah-puh-taw-fuh) the fictional county which is the setting for many of William Faulkner's writings.



Chip Cooper

"If I do anyone's," says Dean in her low voice, not unlike a young Lauren Bacall's, "I'd like to do Judith's voice."

The Ghosts has been a good seller for the press. Recently it was reissued in paperback, featuring the artwork used in the June 1981 issue of the *Ladies Home Journal* which excerpted "Judith."

One of the good friendships Wells has developed through his work with the press has blossomed into the most significant professional relationship the press has enjoyed to date. Editor and writer Willie Morris came back to Mississippi in 1979 to serve a brief term as a writer-in-residence at Ole Miss. But the old *Harper's* magazine editor found everything he needed or could want in Oxford—including the Yoknapatawpha Press which was willing and eager to reprint some of his old books as well as publish new collections of his essays. The three books of Morris's they've published have sold well, but Larry says having Willie as a friend, client, and board director of the press has meant much more than just sales.

"Willie has been an integral part of our operation; he's on our board of directors.

(right)

Dean and Larry Wells pause underneath a portrait of Dean's Uncle Bill Faulkner.

And being an old editor he's constantly trying to get people to write. He thinks the master's thesis Dean did about her father and his relationship with his famous brother would be a good book, if she would include some of her experiences with him from the forties and fifties."

One of the press's most successful books to date is *The Great American Writer's Cookbook*. When Yoknapatawpha Press and *Playboy* magazine (which excerpted some of the recipes) co-sponsored a party for some of the contributors, Morris helped to assure a good turn-out. He personally invited the author of *The Best Little Whorehouse in Texas*, Larry L. King, to come up from Washington to New York for the party. King came, just to see Willie; but Willie didn't show. Wells says that King insisted they get on the phone to Oxford "and leave an ugly message for him." He tracked him down in a restaurant and left a message for Willie that his mother had called...His mother has been dead for



Chip Cooper

Chip Cooper





Chip Cooper

eight years. King has a certain sadistic turn of mind."

On the road with Yoknapatawpha Press is a funny thing," Larry asserts, "because we're a small press and most people haven't heard of us and cannot pronounce the word Yoknapatawpha and have no notion of where it came from. Nevertheless we were [in the fall of '81] able to do a couple of national public radio shows in Washington and local shows along the east coast. We were in Washington to give a picnic for the Washington-area writers in the cookbook. The *Washington Post* food editor came out and did two pieces on the picnic; she did us a great service in writing us up. I had brought up—this is how down to earth the Yoknapatawpha Press is—a hundred pounds of barbeque from Oxford. We dropped off six or seven gallons of baked beans and a hundred pounds of barbeque at the Kotzes [a writing couple who helped host the picnic in rural Virginia] and went up to New York and they froze the food. We came down a few days later and had a great time. About 300 people turned out for the picnic. Many writers were there, including some who didn't have their recipes in the book and gave us some for a future edition. And we got several pledges of recipes from politicians for our politician's cookbook."

Chip Cooper





Chip Cooper

politicians for our politician's cookbook." *The Great American Writer's Cookbook*, edited by Dean Wells, is a wonderful miscellany of foodstuff and nonsense. However, it offers much better reading than eating; even the table of contents is fascinating. There's "Party Boy's Midnight Snack Puree" by Larry L. King, "Sukiyaki Cacciatore" by S.I. Hayakawa, "Right Wing Chicken" by William Safire, "John Birch Society Beans" by Willie Morris, "William Shakespeare French Dressing" by Arthur Schlesinger, Jr., "Supply-Side Economics Fudge" by William F. Buckley, Jr., and so on—200 recipes by 175 writers.

Some of the recipes are marvels of economy and yet tell volumes about the cook/author. Prolific novelist Joyce Carol Oates, for instance, reveals much about herself with "The Career Woman's Meal." It reads: "1 Campbell Soup can (any variety), 1 can-opener, 1 saucepan, 1 can water, 2 soup bowls." The Wells' seem to delight in the unconventional or out-of-the-ordinary, be it cookbook or whatever. They have an unusual project going with popular troubador Jimmy Buffett, who wound up at their house during Ole Miss's annual Faulkner Conference. "We sat up one night, and I gave Jimmy Buffett my cheap

\$25 Sears Silvertone guitar with nylon strings and he made it sound like a Gibson. He sang till three o'clock in the morning. Well, we developed a friendship, and later we decided to do a book together. It's called *My African Friend*, a novella, and it will have some short stories, and a section of poems. We hope it will be a strong seller. He's a pretty good writer—started out as a writer for *Billboard* magazine. He finished one draft and we're editing the book long distance now. He'll read a paragraph—"How does this sound?" It's a crazy way to edit a book, but I think it will work. We hoped to get it out by Christmas '83, but I don't think we'll make it. We'll bring it out in Mobile, probably, when it's ready. That's where he's from."

Unusual editorial challenges and the unexpected events which are expected at the press are the things Dean likes the best about her job. "We are never bored," Dean asserts. "It's fun just to anticipate what might come up any day. We don't know. Maybe somebody will phone with a terrific idea for a book or we'll get an order that will knock our lights out. It's never routine. Two weeks ago I would have said I hated the paperwork, but I'm getting to the point that I'm enjoying bringing a little order to the chaos we work in most of the time."

For Dean, the worst part of her current array of duties may be the area for which she has received the most acclaim. "I don't like to write. Willie Morris and Larry have a standing joke that whenever I have to work on a book or article they lock me in the kitchen and they won't let me out till I finish or make a deadline. So people driving around Oxford can hear me calling 'Let me out!'"

But the two continue blithely on their way living a curious combination of lives—old and new. They live in Dean's grandmother's house (William Faulkner's mother's), only about half a mile from Rowan Oak. Their office is over Sneed's Hardware on the town square and is decorated as a lawyer's office of about 50 years ago, similar to the way it looked when it was used as a set for the filming of Faulkner's *Intruder in the Dust*.

Yet Dean insists that they need to get a computer to keep up with the deluge of paper work. And Larry says he enjoys the intimacy of their "mom and pop" operation but looks forward to the inevitable days when they'll be a much larger organization. Dean says, "When we're old and fumbling our way around, we will remember these as the best days that we've ever had."

Alabama alumni now have the perfect opportunity to peruse the handiwork of the Yoknapatawpha Press. One of Larry Wells's responses to a question about the fun part of his job described his work with Ben Cook on *Legend in Crimson: A Photo History of Alabama Football*. "This is the kind of book we like to do," Wells says. "No one had ever done a full history of Alabama football before. There was a glaring need, and that's what we like to do—put out a book to fill in where there's a lack of information." The book features more than 500 color and black and white photos that help tell the story of the Tide from 1872 to the present.

THEY'RE NOT CALLED TOMBOYS ANYMORE

Since Ken Weeks became the coach of The University of Alabama women's basketball team in 1982, the Crimson Tide has been on an upward swing. In his first season as a college coach, his team finished at 17-11. But while he is optimistic about the success of the women's basketball program, he knows he has a long way to go in order to establish the prestige of the program.

One of the most difficult jobs Weeks faces in upgrading the program involves recruiting. Weeks, who came to the University with a 79-3 record from Harrison Central High School in Gulfport, Miss., is the women Tide's fourth coach in seven years. "So many coaching changes hurt recruiting," said Weeks. Also, playing in Foster Auditorium didn't help, he said. "We needed to play in a blue-chip facility in order to attract blue-chip players."

That problem, of course, has been changed. Weeks' team practices and plays in Memorial Coliseum. "Our practices are scheduled around the men's practices. There's no problem with that," he continued. Also, the women's game is often scheduled immediately before the men's game on the same evening.

Weeks, one of the most successful high school coaches to come out of Mississippi, usually has to go out of state to recruit players. He would like to recruit Alabama high school players, but they are very few. In fact, according to Weeks, Alabama ranks at the bottom of all the states in terms of quality women high school basketball players.

"We're only recruiting one player in the state of Alabama," said Weeks. "The most fertile areas for basketball players are Mississippi and Georgia. Mississippi has outstanding women's high school basketball programs. The number two high school prospect in the country this year is from Brookhaven, Miss."

He noted, for example, that the University of Mississippi, one of the most highly regarded teams in the nation, has five players from Mississippi and that the University of Georgia always has several players recruited from within the state.

"In Alabama," explained Weeks, "women's basketball is considered a stepchild in the high school programs. Many schools don't even have a coach. You'll find football coaches who will sort of 'babysit' the team and only schedule 40 minutes' practice a day. And coaches and even administrators will force somebody to take the team. You can't do a good job like that."

Weeks has toughened the schedule in order to attract more players. He describes some of these teams as



Crosby Thornley

"awesome," but says that it was necessary to expose the team—as well as the fans—to what great basketball is. "You can't recruit blue chip players with weak schedules," insisted Weeks. "We play top quality teams, like Louisiana Tech, Notre Dame, DePaul, Memphis State, North Carolina, Georgia State, Florida State, Georgia Tech, Western Kentucky, Tennessee—Chattanooga, Troy State, and South Alabama."

With seven freshmen on the squad, the Crimson Tide is a young team, according to Weeks. "The players give a good account of themselves in every game," he said. "Even last year other teams complimented us and said that we got the most effort out of the players for the talent we had. This year our schedule is super tough, and we make mistakes because we're young."

But Weeks has some potential All-Americans who serve as a nucleus for a strong squad. "We have the kind of players who will make us a more exciting team," he said. "Individually, we are better in all aspects of the game; but collectively, we're young for the tough competition we scheduled."

Junior forward Terri Hillard of Memphis, one of only two players to return from the 1982 team, is the most experienced player. Alabama's first ALL-SEC performer, Hillard led the team in eight statistical categories in 1982, including a point average of 20.3 points per game. "Terri is our most explosive player," said Weeks. "She's probably the quickest post player in the conference. She has unlimited ability."

Freshman center Carol Smith of Milan, Tenn., is another strong player: a high

school All-American and one of the top 12 high school seniors in the South. Smith, said Weeks, "has the most untapped potential of anyone in the SEC."

Weeks feels that women's basketball in the Southeastern Conference makes it one of the toughest conferences in the nation. In fact, there were so many strong teams within the conference that at one point in the season at least four teams were rated in the top 20 and eight teams had lost no more than two games. "Any team in the conference can knock you on your fanny anytime you get on the court," said Weeks.

He admitted that more fan support is needed for the team. Without a men's game to be played afterwards, the women's basketball team only draws perhaps 300 to 400 spectators. In an effort to make people more aware of women's basketball at Alabama and to increase attendance, tentative plans are being made to schedule high school games as preliminaries next season.

In comparison, Weeks mentioned Louisiana Tech, a two-time national champion. "They are unbelievable. There is more emphasis on women's basketball than men's. When we played them, there were 10,000 people, cheerleaders, and a band. Our players couldn't believe it."

Weeks realizes, though, that the University's football and men's basketball programs bring in the money, and he understands why the women's basketball program must take a back seat—for the time being. "Our budget isn't quite what other teams have. I know that we have to prove ourselves first and be able to put some money back in."

G.C.

WINNING FRIENDS

Can you remember when you were in the seventh-grade? Rather traumatic years for a person, making the transition from childhood to adolescence. Would it have been less traumatic if you'd had a college athlete for a buddy? Maybe so.

If you have been glued to your television set every Saturday during the fall you have seen a commercial for a big brother program that offers friendship to youngsters in those tumultuous years: the Volunteers for Youth (VYF) program, under the guidance of the National Collegiate Athletic Association. Steve Wenger, '78, a former Tide wrestler, heads VYF as senior national director of its 52 programs on college campuses in 37 states.

At the base of the program structure are the youths and volunteer athletes. The kids are not labeled as troublemakers, but are the "wallflower" type, Steve said. They will hide around their lockers at school when the mainstream "popular" kids come around. In some cases, they are the obnoxious troublemakers in school, but they aren't the kids stealing cars. Steve also defined some of them as just very lonely. They may be new in town and are having trouble making friends. Some youths have had a great deal of turmoil within the family unit, with divorce or death or even sibling rivalry. However, the common denominator of the kids in the program is low self-esteem. Steve said they need a role model and the volunteer athletes provide that model.

The relationship between the kid and the athlete is special. "It is special for the youth because the athlete is his buddy and he's not somebody else's buddy," Steve said. "He's his friend."

The colleges identify the youths through school counselors. A counselor will pick the young people and talk to them about the program. But they are not forced to participate in the program. However, if s/he is interested, a letter recommending the program is sent to the youth's parents to explain what the program is about. The student director of the volunteer athletes at a campus chapter will set up an appointment with the parents and child and, if everything works out, the youth and a volunteer athlete are matched within a week. The match is based on interests, gut-level feelings by the student director, and a comparison of interviews of the parents, child, and volunteers. The kid and the volunteer are also matched according to sex.

A volunteer spends about three or four hours a week with the youth in various activities to form a friendship and to get him or her talking. They might play ping pong, take a walk, or go to a campus athletic event. Activities like movies and television, which require only sitting and watching, aren't done as much because they are not conducive to having a good conversation.

The campus chapter is headed by the student director, who coordinates the college chapter and keeps it running. There are people in the community and advisers at the college who assist the director. There are also people from the community, such as youth psychologists, who help the volunteer when there are major problems with the youth that the volunteer is unable to handle alone.

The national office is composed of six people: four national directors, an assistant senior director, and a senior national director. All of the national staff except the senior national director spend most of the time on the road traveling to the college chapters to train and assist the student directors. Wenger, who is the senior national director, spends about 35 to 40 percent of his time on the road, but this is much less than the others. The national office reports to an NCAA committee, which monitors the program's development.

Wenger began his involvement with the NCAA Volunteers for Youth program while in college at Alabama. He was a volunteer and became a student director of the campus program. He considers it a big part of his college life. "It was a fabulous leadership opportunity because I worked with the advisers, but I was calling the shots. There wasn't a faculty person telling me what to do," Steve said. The program relies on the student director to operate efficiently. "That responsibility did a world of good for me and my cohorts. I think to have that under my belt as a student was an asset, whether I had come on 1 to 1 to the national staff or not."

When he graduated, Wenger applied for a national director's position and was "lucky enough to land a job." As his

one-year term was ending, the current senior national director was resigning, so Steve applied for the job and was selected. That was in the spring of 1980. He has announced his resignation from the VYF program for July, though he is unsure what he will be doing afterwards. "I am interested in a lot of different things. I've had a really good experience with this as far as general administration is concerned, working with all the different colleges and educators and administrators."

Steve also said his experience with the finances of the organization has been "a good thing to have under my belt. So I am ready to either go back into criminal justice, which was my background prior to this, or take a stab at general business."

Steve said the most enjoyable thing about VYF for him is working around the caliber of people associated with the program—the athletic departments and the students. "The student director is always from among the highest caliber of individuals you are going to find on a college campus. It's like working with the cream of the crop of the cream of the crop because they are already athletes and involved (in the university) and also are intelligent people." Steve said the NCAA is a good organization to work with. It is an extremely cordial, professional, and enjoyable group to be around.

Today, Steve still writes to the VYF friend he had while at the University and sees him when in Tuscaloosa. So, relationships formed while the volunteer is in college and the youth is in junior high school can go on for years. And, although the VYF program is young, hopefully it will go on for years as well.

M.C.



OF WINDMILLS, WELFARE, AND WAR

There is an alumnus who works in a little country in Europe, (about the size of Massachusetts, Connecticut, and Rhode Island combined) who came to the University in November and discussed the relevance of that country's situation to a much larger country—the United States. The small one is the Netherlands and the alumnus is William J. Dyess, '50, MS '51, U.S. ambassador to that country.

Dyess said he became interested in foreign service and took the advice of one of his political science professors at Alabama, W.W. Kulsky, to take the foreign service exam. He even followed the professor to Syracuse when Kulsky went there to teach. Dyess also studied at Oxford.

Although Dyess toyed with the idea of journalism after college, he said he chose foreign service. He served as assistant secretary of state for public affairs until he was appointed ambassador by President Reagan.

Speaking to the group of students and faculty, Dyess noted an important similarity between the Netherlands and the United States: they both began enacting many social programs after World War II. However, he said, the Dutch began their thrust in the 1950s. Dyess said the Dutch's "day of reckoning" was postponed because the Dutch had natural gas and were able to pump money into the government to pay for the social programs. And then the price of gas dropped so sharply that they found themselves in deficit financing. Now the Dutch are cutting back on welfare and other social programs, which has eliminated some disincentives to work that the social programs caused, he said.

Dyess said that the problems that arise have been repeated in practically every democracy because they don't know how to pull back on social programs once they have begun. "They know they have to do it as we know it here," he said.

The Netherlands were described by Dyess as democratic, fair, and rich. He noted that the Dutch are the largest foreign investor in the United States' economy, investing over \$18 billion annually. Conversely, we invest \$8 billion in the Netherlands.

The freedom of the world and the U.S.'s role in working for freedom were also on Dyess' mind when he talked to a group of students later. He said the freedoms enjoyed by Americans, such as the freedoms to travel and worship, are not enjoyed by everyone in the world. He asserted that the most important right of all, the right to free elections, has ensured



that the United States will be engaged on the side of democracy—making government accountable to the people.

Dyess attributed the success of efforts for peace after World War II to the North Atlantic Treaty Organization, (NATO) whose purpose is, through deterrence, to prevent a war and preserve peace. Because of NATO, he said, the period since World War II has been the longest period of peace in modern European history. Any outbreaks since the war, he said, usually occurred where there were "vacuums" of power that other countries attempted to fill.

NATO has kept peace, he said, but in the last decade the U.S. has begun to grow weary of the burden and costs of maintaining the program, and have been distracted by other policies and programs. Dyess said he agreed with the

Reagan administration in that we have neglected our defenses throughout much of the past decade.

Dyess said Western Europe and the United States have been operating under a couple of myths: arms races cause wars and trade prevent wars. He explained these two myths, saying that arms races are bad, cost a lot, and are a waste of money, but they do not cause wars; and trade is good and can provide profits and jobs, but it doesn't stop wars.

He mentioned the Strategic Arms Reduction Talks (START), but said he is neither optimistic nor pessimistic about the future of an agreement with the Soviet Union. He tends to be optimistic, though, he said. However, he seemed to feel the principal cause of and hope for peace lay in the existence of NATO.

M.C.

EAST MEETS SOUTH

The familiar red-and-white suit of the world's favorite elf looks a bit out of place hanging out to dry above a Chinatown shop. And one of Santa's reindeer being frightened by a stone temple dragon is certainly a new angle to the old theme of East meeting West.

Equally as incongruous among the quick, sing-song sounds of an Oriental city is the slow, soft drawl of the American Southerner. But Alabama-born Jim Owens, '49, doesn't seem to mind the discord of East and West. It is an important part of the humor in his original Christmas card designs; and it is an even more important part of his life.

Owens is managing director of the Firestone Company in Singapore. He and his wife Pat have lived in Singapore for almost seven years. Although he majored in business at the University and is an accountant by profession, Owens has a number of other hobbies and interests, chief of which is probably his art work.

His pen-and-ink drawings of local scenes, usually with a humorous twist, can be purchased as cards and notes at a number of Singapore shops. The proceeds from Owens' art work, though, always go to charity. He has never had any formal training in art, and he is not interested in it as a commercial venture.

Besides pen-and-ink, he also does oil painting, batik, and pyrography, which is a method of burning designs into wood or leather with a hot instrument.

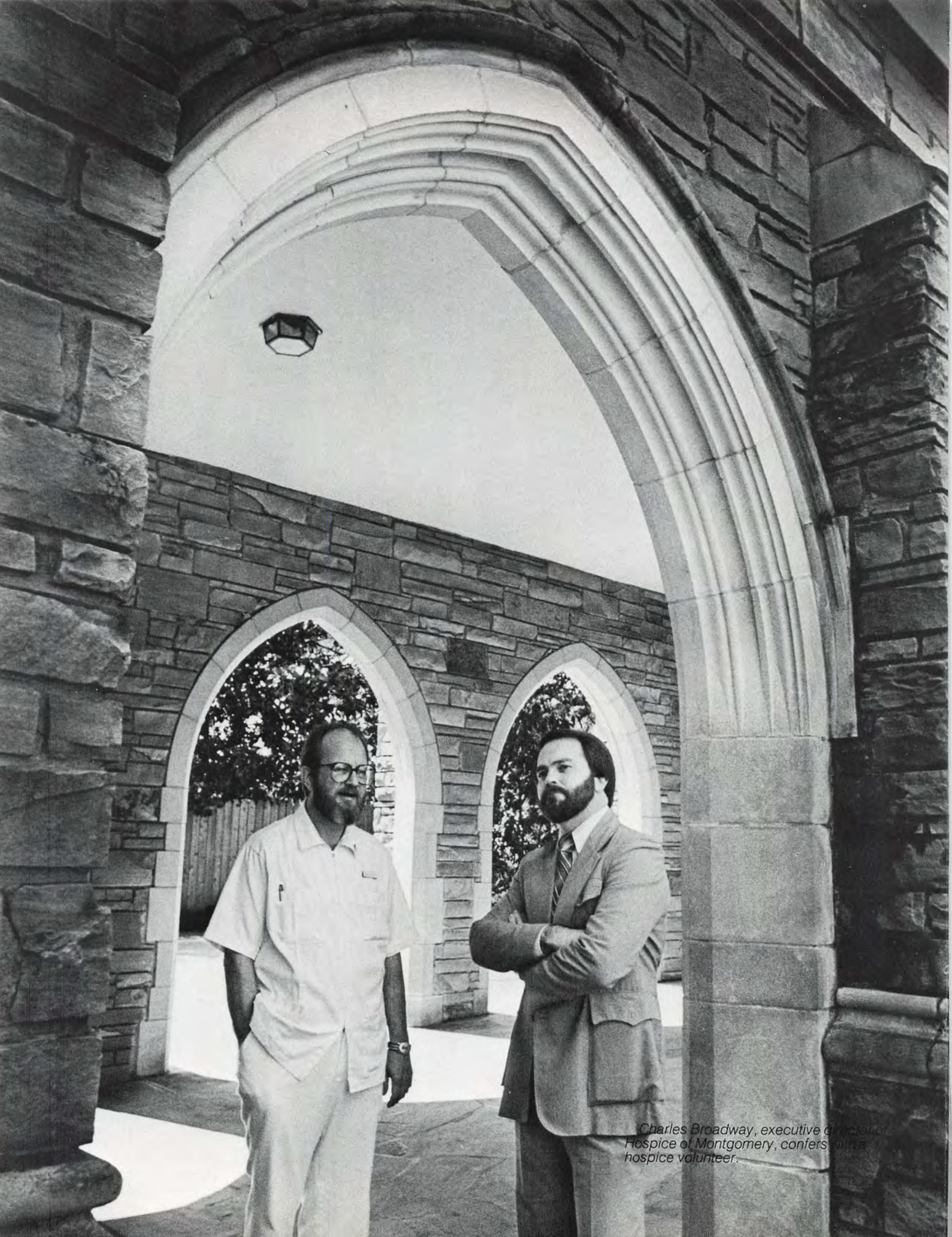
Jim and wife Pat are both involved in the activities of the American Association of Singapore, especially their theatrical productions. He has applied his artistic talents to set design and construction for several plays and has also served as stage manager. Perhaps the apex of his dramatic career, though, came in November 1981, when Owens was appointed producer of the association's biannual musical, which happened to be "South Pacific."

Other interests of Jim's are his silver-gray toy poodle, his three children, and his ancestors. His typically Eastern fascination with genealogy began long before he moved east, however. He did a complete study of his mother's family, the Creels, tracing them back from present-day Birmingham to 18th-century Virginia. The research, which he began in 1963, was finally published in booklet-form in 1976. But Owens has retained his interest since moving to Singapore. He recently found in Penang the tombstone of a possible ancestor of his wife, a lawyer from Dublin who ended up settling on the other side of the world, where his descendants would one day follow him.

A.K.C.



SEAMEN'S SHRINE, KALLANG RIVER BASIN, SINGAPORE



Charles Broadway, executive director of Hospice of Montgomery, confers with a hospice volunteer.

A Light In The Valley Of The Shadow

By Gay Chow

The poet Dylan Thomas tells us that, when our time comes, we should defy death—that we should “not go gentle” but “rage, rage against the dying of the light.” However, the fight is a fruitless one, against overwhelming odds. On the other hand, there are those who also look at death without flinching, but calmly accept its immanence—people who have come to terms with their own mortality. Coping with the pain and fear of death is not easy, though. Sometimes it requires outside help.

To allay the fear of impending death and to provide comfort to the terminally ill and their families, approximately 800 hospices have been established across the country within the last 10 years. In Alabama alone, there are eight hospices that provide counseling and companionship as well as sympathetic care to the terminally ill. They try to make the individual's last months as effortless and comfortable as possible.

Hospices are not new; they have been in existence since the Middle Ages, when people opened their homes to pilgrims, the poor, the sick, and the tired. These generous people fed them, clothed them, and gave them a place to rest. Later, the religious community allowed the less fortunate into their convents and monasteries and cared for them there.

Centuries later, hospices have become institutionalized; they have evolved from a gesture of hospitality and openness to a more focused and specific function. Called St. Christopher's, the first hospice

was founded by Dr. Cicely Saunders in England in 1967. The first one in this country was founded in 1971 in New Haven, Conn. Today's hospices, though, retain the same concept and philosophy of the earliest ones.

One of the most successful hospices in Alabama is Hospice of Montgomery, which was established three years ago to serve the Montgomery area. According to Charles Broadway, the hospice's executive director, it is a fully accredited member of the National Hospice Organization in McLean, Va. He defines a hospice as “a group of people, a community, which provides support—emotional, psychological, spiritual, and physical—to both terminally-ill patients and their families during the term of the illness and during the bereavement period.”

Broadway, who has among his four degrees a master's in social work from the University, has a staff of approximately 60 volunteers, all of whom contribute a few hours a week to the hospice. Many of them are housewives and church members, and others include professionals, such as nurses, doctors, pharmacists, psychologists, psychiatrists, and nutritionists. Most of the volunteers, though, are social workers. One part of the staff is involved in indirect patient care, which includes administrative and clerical work; the other part is concerned with direct patient care.





Chip Cooper



Left: Mrs. Carolyn Petryk (left), in her home, talks with hospice volunteer Ann Elder; above: Hospice medical advisor Dr. John Starling looks over some records with Paulette Brignet, president of the board, Hospice of Montgomery.

The volunteers in the latter classification must undergo an orientation and training program before they can begin working directly with the terminally ill. They must be prepared for any eventuality which may arise during their experience with the patient.

"The training consists of a number of components," said Broadway. "One component consists of ways and levels of communication, such as touch; we have a professor from Auburn University in Montgomery who handles that. We have an attorney who talks about making wills, planning for inheritances and estates, because we get involved in some legal counseling.

"We have a section of the training program on narcotics and pain control, which is very important in hospice care," continued Broadway. "And we have clergy who come to talk about how to offer spiritual support. So the training program is made up of a number of components that would have the potential of dealing with each level of need that the volunteer may encounter."

To be sure, hospice work is quite demanding, emotionally and mentally as well as physically. As part of the screening process and as part of the training program, volunteers must be able to deal with feelings about their own death and dying before they can be allowed to help others cope with the same feelings.

"It's stressful work in the sense that you get involved personally, that you personally identify with the individual," explained Broadway. Direct-case volunteers are encouraged to take a rest period after three to six months to minimize the possibilities of "burnout."

Volunteers may feel the stress and strain of their work from other directions, too. For example, the credibility of a volunteer and his effectiveness can be undermined if an enormous age difference exists between the patient and himself. An 80-year-old woman on her deathbed would understandably question what a 23-year-old stranger could possibly tell her about life, much less death and dying.

To prevent such situations from occurring, Broadway seeks to closely match volunteer and patient. His staff includes people of different age groups, different educational backgrounds, and varying interests.

Chip Cooper



Volunteer Wanda Ruffin (right) visits with Mrs. Marjorie Byers in her nursing home. Mrs. Ruffin

keeps Mrs. Byers' pet for her and brings it by frequently for visits.

On the other hand, if such a reaction from the patient does occur, Broadway feels it is only normal. "If those feelings were not there, we would know that he's blocking defense mechanisms at work, so we would have to make an appropriate referral to a psychologist," he said.

While most of the patients referred to Hospice of Montgomery are in their late 50's and early 60's, they range in age from nine to 98. And talking about death and dying with a nine-year-old would certainly call for a different approach. Difficulties naturally arise when one attempts to explain death in abstract and conceptual terms to a child.

"You do it very concretely," said Broadway. "I know that's an oversimplification, but you do it by explaining very concrete objects such as toys that have been broken." A recent study shows that children act in various stages just like adults do. So we're only beginning to understand what they're going through and how to help them cope and deal with death and dying. "There will be times, too, when the patient will want counseling, but the rest of the family will be against it. In such cases, the decision of the patient—providing he is mentally alert—would take precedence over the family's objections.

"The primary person who's in charge is the patient. He is in charge of his life. If he's lucid, awake, able to make decisions, then we deal with him. And we'll work with the family and educate them to the patient's situation," said Broadway.

Many people do not realize that hospices also provide counseling to families of patients. Broadway notes that statistics show Hospice of Montgomery is beginning to spend as much time, if not more, with the families of patients, since a patient often moves toward an acceptance of death more quickly than the family.

Hospice of Montgomery is a community-based hospice, which is only one of several basic models of hospices. Others may be hospital-based, part of a health care agency, or a free-standing facility which has apartments or rooms into which a terminally-ill patient may move with his furniture and belongings. In fact, St. Christopher's and the New Haven hospice are free-standing facilities.

Because Hospice of Montgomery is community-based, Broadway's staff goes to the patient in his home. Patients are often referred to the hospice by physicians, hospitals, families, or social workers.

"When we get a referral, we do an assessment and coordinate the care of the patient with others, such as those who can provide nursing skill services," said Broadway. "We work closely with already existing resources in Montgomery, such as home health care agencies."

Because Hospice of Montgomery's services are free, it is entirely dependent upon contributions from civic organizations and nine or 10 churches in the Montgomery area. Although most of the patients qualify for Medicare, it does not pay for hospice services. More help, however, may be on the way. Congress recently passed a care reform bill which will make hospice services reimbursable if the hospice is accredited. "This will make possible, for the first time in America, for a patient to elect hospice care instead of hospital care," said Broadway.

He also added that Hospice of Montgomery offers other services to the community besides counseling the terminally ill and their families. A very important part of the hospice is education, although the reality of death is especially hard to teach in a death-denying society such as ours, in which youth and fitness are so stressed.

"There are not a lot of funds, and so we're only reaching 10 to 15 per cent of the population who are terminally ill," he explained. "We need to do more and serve more. We also need to build a resource library on death and dying. We get 60 to 75 calls a month about material on death and dying and bereavement."

In our society, the experience of death and dying has traditionally been fragmented from the mainstream, according to Broadway. Death is made impersonal. An individual feels a loss of control of himself, not only to a disease or illness, but to the medical profession, the funeral industry, the legal system, and even to the clergy, all of whom say they know what is best for his last days. But now, through hospices, the attention can be focused directly on the total person and his family.

While the response to Hospice of Montgomery has been overwhelmingly favorable, a murmur of criticism can be heard in the medical community. Some doctors question the value of the hospice, Broadway noted, because of "misunderstanding, misconceptions, and misinformation."

Resentment from the medical establishment is perhaps understandable, particularly in the United States. This country has always been at the forefront in medical research as well as in performing heroic medical efforts to save lives. Doctors have the idea—and some will say rightly so—of fighting at all costs to prolong life with the technology and life-extending treatment now available. Their efforts are geared to the hope of success, not the fact of failure. But those efforts may be at the expense of the patient's identity and dignity.

Hospice of Montgomery, however, does have the support of most of its medical community. "When a patient reaches a certain point," explained Broadway, "a doctor realizes he doesn't have all the answers, and he sees us as someone who tries to provide some continuity and responsibility for the care of the terminally ill."

"We maintain contact with the attending physician and give him feedback as to how the patient is doing and what's going on at home," he added.

Underneath it all, the hospice is concerned with the patient, not his illness. "Traditional medicine does not treat the person, but the illness or the disease," said Broadway. "It is interested in locating it, removing it. They don't look at the person. The hospice looks at the total need of the person as much as possible. He feels like a person who is being treated, and he feels good about it."

The concept of the hospice is desirable in terms of cost as well as humaneness. The hospice upholds the basic right of an individual to control his own dying process away from the uncomfortable and costly confines of a hospital or nursing home.

Seeking the aid of a hospice is not a retreat to a death house or a surrender to death, but a coming to terms with life, said Broadway. "We're not helping people to die; we're helping them to live in such a way that they will be able to die with grace and dignity and peace."

Chip Cooper

The University of Alabama A Pictorial History

The first and only complete history of the University, this long-awaited book contains more than 600 photographs and five historical maps of the campus (created for this book). Many of the photographs have never before appeared in print, having been selected expressly for this work from archives and private collections.

The book is divided into three major sections: the Antebellum University (1818-1860), The Military University (1860-1903), and The Modern University (1903-1981). *The University of Alabama: A Pictorial History* contains 256 pages and has been manufactured to the highest standards of The University of Alabama Press.

"It gives me special pleasure to comment on *The University of Alabama: A Pictorial History*. There has been a great need for a tangible visual record of the University's progress, from its founding in 1831 through the present day, for the history of the University reflects the history of Alabama and her people.

The accurate, well-balanced narrative, taken together with the wealth of rare photographs in the book, provides both informative and enjoyable reading for all who are associated in any way with the University.

Without question *The University of Alabama: A Pictorial History* makes an outstanding contribution to the life and work of this great institution."

—Joab L. Thomas, President
The University of Alabama

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HAVE IT YOUR WAY!



As a contract administrator for NASA's shuttle construction team, Rechea finds her position fulfilling. Beginning as a secretary, she has worked her way up to the position, gaining the kind of experience that makes her indispensable to the organization. With a good marriage and career going for her, all Rechea feels she lacks is the college degree she never achieved. But to drop everything to return to school would be ludicrous. She *would* like to finish her degree, however.

Kenneth has just seen two of his grown children through college, and has enjoyed his role as a grandfather. But he now finds himself with an urge to complete his degree in business administration drawing on his experience as a field investigator for worker's compensation. He is looking forward to the educational experience itself, and figures that "anything that falls my way as a result is icing on the cake."

Judy is the head of a single-parent family with two children. She has a self-proclaimed "secret guilt complex" about never finishing college. She has tried night and weekend coursework before, but more pressing circumstances forced her to drop out. Her interest has been building up to the point that she ultimately would like to earn a master's degree — and now she has found a way that "provides an avenue around the things that I have to do — I can meet my main goals and do this too."

Alice has a bachelor's degree and a law degree. Working as a speech writer with the Alabama legislature, her interests have driven her to pursue another bachelor's degree in political science—as she keeps up the busy pace in Montgomery.

Rechea, Kenneth, Judy, and Alice, along with over 300 other adults, have already completed, or are on their way to completing, a bachelor's degree through the New College External Degree Program at The University of Alabama. These students have found that whether it is the desire to get ahead in their present career, a career change to something more satisfying, or the fulfillment of plunging into an interest that has been bugging them for years, the External Degree Program offers the framework to turn their ambitions and dreams into reality. Founded in 1976, the program has been specifically designed with the adult learner in mind, providing a flexible, non-resident program geared to the needs and diverse lifestyles of busy adults. During its seven-year lifespan, the University's program rapidly evolved into the largest and best of its kind in the Southeast, with students enrolled from all walks of life and all parts of the country. Many graduate with honors and continue on into graduate programs.

The program is based on the belief that a person knows what's good for him. So students determine both what they will learn, and how fast they will learn it, according to program director Harriet Cabell. She, and her staff of three, serve as catalysts, providing External Degree students with the faculty members and academic information they need to bring their hopes to reality.

The program offers a variety of ways to gain college credit. Except for the basic structure of an orientation program before their studies and a final 12-semester-hour project, the student finds that the field is wide open with ways to fulfill requirements including documenting and receiving credit for information already learned



outside of a formal classroom. A most attractive feature to many is that much can be done successfully, right at home, through correspondence courses, attending classes at local campuses, "learning contract" arrangements with University professors, and other options.

Cabell said that "this kind of learning is very, very difficult. It takes an enormous amount of dedication and organization." But noting that the learner does not want to fail, she says that the program tends to have a lower drop-out rate than other kinds of programs.

One reason for the low rate is the close contact between the student, the External Degree staff, and faculty members involved. As complex subjects arise that the student is not familiar with, they can often phone their University contacts for help, making for some interesting phone calls.

"Alice Parker (assistant professor of romance languages, and New College) had a phone call at supper time about existentialism," Cabell remembered. "Her roommate was laughing that Dr. Parker had done an excellent job of lecturing on existentialism and discussing with the student with one hand, and with the other hand cooking supper."

While such attention is obviously beneficial to the student, the faculty members themselves also get enormous satisfaction from the teacher-student relationship. "We had an economics professor write us to say that he now considered his teaching career a success because of one student he worked with," Cabell recalled. He said that her papers were absolutely marvelous, and teaching her was the greatest pleasure he had ever had. We often get letters like that from professors because the students tend to be very, very good—that is, motivated to learn."

Where do all of these "good" students come from? In the beginning, an elaborate interview system was used to predict those who would be successful, "and that was not a good predictor at all," she said. "There's no way you can predict motivation in any area." Today, entrance is

(Above) The efficient and cooperative External Degree staff are one key to the program's success. They are (L to R): Harriett Cabell, director; Kristin Killian, records coordinator; Reba Garrison, billing secretary; Patricia Dice, curriculum advisor; James Harrington, assistant director.

Crosby Thornley



Crosby Thornley

based on a first-come, first-serve basis for adults over 22 years old with a high school degree. Two people in a high-I.Q. club dropped out because they couldn't discipline themselves to do the work necessary for a degree.

Actually, the main factor limiting enrollment is the size of the External Degree staff. Cabell and two other advisors are currently advising over 100 people each. As successful as the program has been for so many people, it's impossible for them to keep up with many more.

The students that enroll in the program are from all walks of life, and all turn out to be "very special individuals," according to Cabell. "A lot of people are finding that their job is not enough, and they have this yearning to know more about philosophy, religion, and art, as well as skills to help them with their careers. They truly want a liberal education," she said.

A prime candidate for humanities studies is the person who has worked hard, saved enough money to travel, and goes to an art museum. According to Cabell, such people "feel like they ought to enjoy it, but they aren't enjoying it," because of their frustration at their lack of knowledge. Others, she said, would like to read literature, but have forgotten how to read complex passages critically. "Many feel there are things they have missed that they would like to know more about," she said.

As each one of these "very special individuals," and some very famous ones as well—including Joe Namath and producer of CBS's "Face the Nation" Bob Vetterelli—follow through on his or her pursuit of academics in a life already filled with responsibilities, the External Degree program continues to expand itself to meet the ever-changing needs of the dynamic adult student.

Crosby Thornley



Last summer's Alabama students at Oxford posed for a class portrait during their stay in England.

"OH, TO BE IN ENGLAND . . ." (Continued)

provides unlimited train travel in Britain for a month. At the conclusion of the program, students have the option of a five-day excursion to Paris.

"There are many overseas studies programs," said Ultee, "but ours provides a very good value to the students. The fees of private university- and college-run programs are generally much higher. The University of Alabama offers students a chance to see England at a reasonable cost, and they get university credit through courses taught by regular faculty members."

According to Ultee, the program will be expanded this year. In addition to the English and history courses taught by Eddins, Kicklighter, and Ultee, a political science course will be offered, taught by Dr. Dennis Gayle of the University's political science department. Incidentally, Gayle is a graduate of Oxford. Dr. Arnold Kaminsky of the history department at UAB will also join the program.

Because of the increase in the size of the program and because of rising costs, Ultee is aware that the program fee may be a handicap to prospective students. "We have done our best to hold the line on cost in the program," said Ultee. "We've benefited in the last two years by the strength of the U.S. dollar. Prices continue to rise in Britain at the rate of about 20 per cent per year."

"We will not go up much," said Ultee. "We expect some increase, but with careful management we will keep it at a reasonable level. And we also have

scholarship assistance available for the program. It's awarded by the International Programs office."

Katherine Eddins of Demopolis and Rachel Friday of Tuscaloosa are two of the 28 students who participated in the program last summer. They both took the modern British fiction course. Katherine, a senior at the University, went because, "I wanted to see what England was like." Also, as an English major, she felt it would be a valuable experience academically.

Rachel, formerly a geology major, went for entirely different reasons. "A friend of mine went with another program to Austria, and she talked me into it."

At Balliol College the students had private rooms. "The facilities were at our disposal," said Dr. Eddins. "Oxford was not in session at that time, and we had the run of the place." He added that the rooms had maids to make the beds and to clean up.

"The college is beautiful," said Dr. Eddins. "It's a large quadrangle surrounded by walls and has two or three gardens which are well kept. About a mile from Oxford you can walk along the river and watch the swans. It's a beautiful rural setting, and it's only 60 miles from London."

He noted that the students were pretty much on their own at Oxford. "It's just like being on campus here. There were no curfews. However, we did expect them to be in class. We had classes in the morning and their afternoons and weekends were free for study and traveling," said Eddins.

The students attended classes four times a week in the morning. Such a schedule gave them an opportunity to see the area, visit London, or go on the numerous field trips. Some, like Rachel, liked to go punting on the Thames. She explained that punting is "boating in a flat type of canoe that you push with a long pole."

"We visited a lot of tourist places at first," said Katherine, "but after we got away from that, we enjoyed the field trips a lot more. I especially liked the Lake District."

The students saw the home of the poet William Wordsworth and Shakespeare's house at Stratford-on-Avon. Other field trips included Bath, Canterbury, the Tower of London, Windsor Castle, and Westminster Abbey. "You get a taste of the settings of books you've always read," noted Katherine. "For example, in visiting the Lake District you get a better perspective on romanticism."

In London the students went to several concerts and Shakespearean plays such as *Macbeth* and *Twelfth Night* and contemporary plays such as *Amadeus*, *Evita*, and *Pirates of Penzance*. They also liked the night life at Oxford. "The pubs were nice," said Rachel.

"I liked the British Museum, with all kinds of ancient Roman and Greek treasures, and the Tate Gallery with British art work," added Katherine. "And I liked the Impressionist Museum of Art in Paris, too. You get so starved for art when you live here (in Alabama)."

Rachel, though, preferred Wales. On her Britrail pass, she went to Tenby on the south coast of Wales. "It was beautiful," said Rachel. "I loved the scenery—the boats on the sand when the tide went out, and the cliffs which just dropped off into the ocean."

Both women, however, felt that their excursion to Paris was not as enjoyable as their stay in England. Rachel said, "We were too rushed to see everything in just five days. And the city was crowded with tourists."

Katherine thought that while Paris was more cosmopolitan, the people weren't as friendly as those in London. Rachel, on the other hand, was of the opinion that London was just as cold toward Americans. "The English have a high prejudice against North Americans," she said. "They see us as loud and pushy. And they all hate Reagan."

Both admitted that they spent a lot of money, particularly on clothes. "Someone in our group even bought a set of Wedgewood china," said Katherine. "And we both spent a lot of money in pubs and restaurants. I gained ten pounds."

Apparently, one can have a good time studying overseas. But is it worth it? Katherine and Rachel think so. Ultee thinks that going to England to study gives a student a better appreciation of its literature and history. According to Eddins, the courses offered by the Alabama at Oxford Program are not better than the courses offered here in a strict academic sense. "but the Oxford experience will widen the students' horizons and broaden their perspectives of the educational process. It's the cultural experience which makes a difference," explained Eddins.



Over the years, fans of Crimson Tide football have been accused of taking their team for granted—of just assuming that the team would always win (unless, of course, we were playing Notre Dame). There is undoubtedly some truth in that accusation, as far as fans go. But I doubt if the coaches and players were often guilty of that attitude. They never expected to be given a victory on the sheer weight of their name. They knew it was going to take weight of a different sort (some 250-pound linemen) and a lot of work from everyone concerned.

The feeling that the Tide will always roll on to victory is often coupled by a similar attitude about the university it represents: the belief that the Capstone of higher education in Alabama, like the cornerstone of any large building, is made of indestructible granite, and it will always be there to support the entire structure. This idea, too, is erroneous; and like the coaches and players, those closest to the University do not share the popular notion.

The University of Alabama is not some Sphinx-like structure carved in stone to weather the desert storms of centuries. It is a living, breathing organism which needs protection, care, and nourishment. If neglected, it will become sick; it could even die.

The recent change in leadership for the football program will undoubtedly change the fans' old presumptive attitude, at least for a time. They will be watching more closely, noticing any difference in strategy, looking for some sign of what the future will hold.

There is also a new attitude, in some quarters, about the University as a whole—though it was not initiated by anything as positive as Coach Perkins. This new attitude was created by proration. And rather than a healthy humility, it is a feeling of doubt, of insecurity, of concern.

For example, a few months ago, the average man-on-the-Tuscaloosa-streets would have told anyone who asked that The University of Alabama was a great place to work. "I'd like to get on there myself," he'd probably have said, if he wasn't already a University employee. The pay is not that great, but the benefits are good, he'd add. And, most important, it is a good steady, secure job. Since it is state-supported, they don't lay people off every time the profits start to fall.

The response of the man-on-the-street would not be the same today. It is still a great place to work, but the security is no longer there. Some of those directly involved in the production of this magazine have been affected by the

proration of state funds. The staff of the University's publications office (the place where I take my hundred or so pages of typed copy and they turn it into a slick, attractive magazine) had two full-time positions eliminated. In the alumni office, a top-level professional position had to be sacrificed, though luckily it was not filled at the time. And every department in alumni affairs had to cut back on part-time student help.

The real issue, of course, is not jobs, but quality. Can the alumni publications continue to improve, or even keep the status quo, without the student writers we've depended on for journalism of high quality and low cost? Can the alumni office continue to offer the same services to University graduates? Can we continue to sponsor Bama Blast, homecoming, A-Day, and chapter programs? Can we keep funding over a hundred scholarships each year? And the office of alumni affairs is only a microcosm of the total University—the same types of questions are being asked in every department on campus.

The questions are asked here; but they must be answered elsewhere, by alumni, by friends, by the citizens of the state. Hopefully, the University's "fans" will not stand back and take her for granted until she has, in essence, a "losing season"—until classes have to be cancelled, research projects abandoned, entire programs eliminated.

The football team, the basketball team, and all the other sports programs don't need a fan who wants the team to be champion so much as a fan who wants to be a champion, or advocate, of the team. The total University, in the same way, needs fans who want to be champions of her cause.

The capstone of a building is a good analogy for The University of Alabama; its football team is a better one, though. A university, any university, is not so much a building or group of buildings as a community of individual people who have a common goal—in other words, a team. The separate parts of the University need protection and nourishment in order to remain vital, just as the members of the Crimson Tide require the shelter of Bryant Hall and the nourishment of the training table. But as teams, they have an even more important need. It is essential that they be allowed to be who they are, to do what they were created to do, to fulfill their purpose—in the stadium and in the classroom.

Anna Kathryn Chism
Editor



Keep It Simple.

In the hectic pace of modern society, anything complicated tends to get lost in the shuffle. Umbrellas, keys, telephone bills—it's surprising what all gets lost or forgotten.

Ever get a nasty note from a creditor because you forgot to pay a bill? Ever fail to receive your *Alumni News* or your football ticket order blank because you forgot to make your National Alumni contribution?

There is a better way—a simpler way. Alabama alumni now have the option of making their membership contributions through a monthly bank-draft plan. By filling out a simple bank-draft authorization form, you can rid yourself of one more little worry and spread your payments out over the entire year.

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